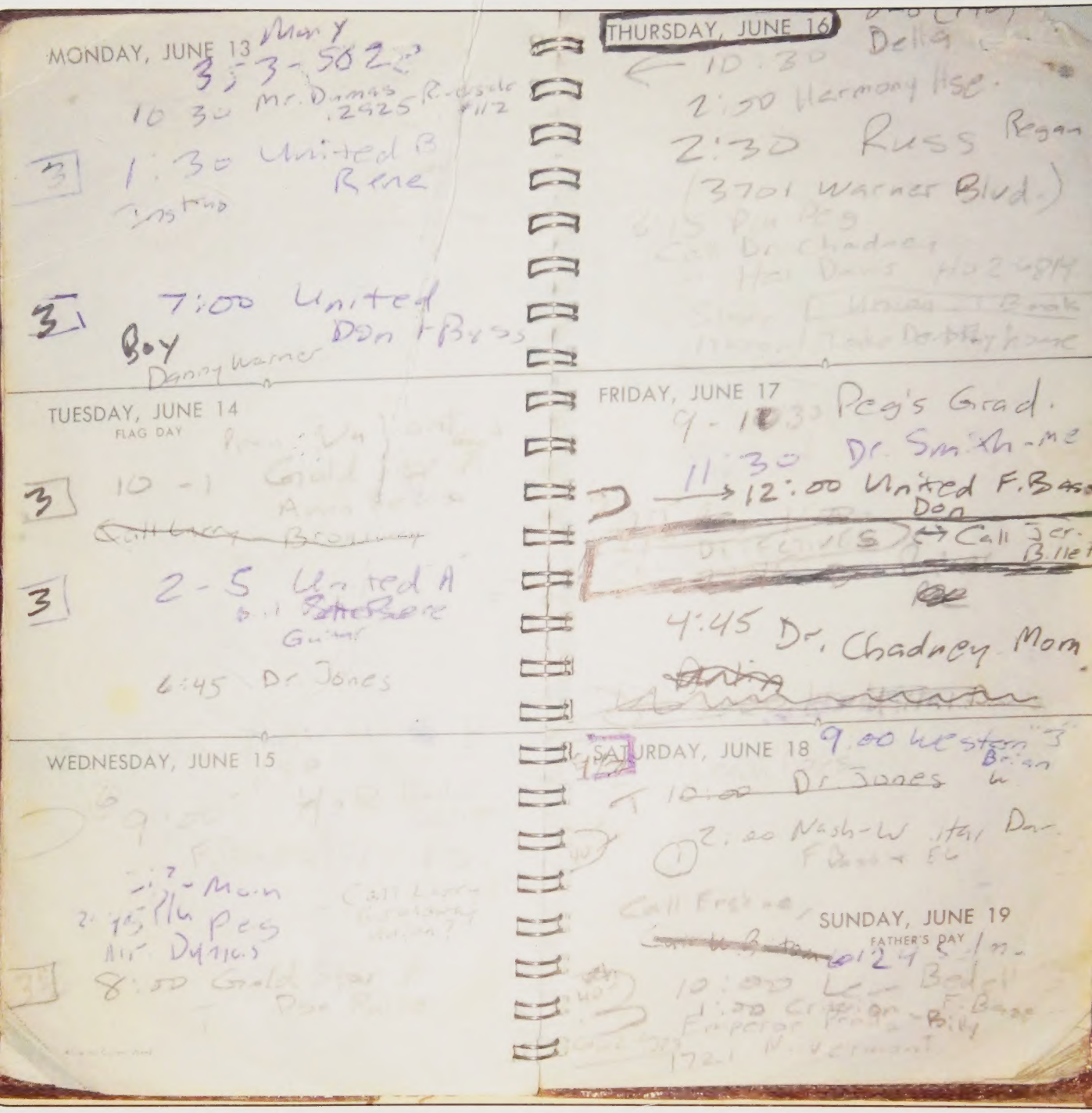
She was the bass you heard on:
Mission Impossible, Ironside
Streets of San Frantisco
Kojak, Hawaii 5-O
Barnaby Jones
Beach Boys Good Vibrations
Pet Sounds
Quincy Jones films
Whipped Cream - Alpert
Feelin' Alright - Cocker
The Way We Were - Streisand
Natural Man - Lou Rawls
Wichita Lineman & Galveston -
Glen Campbell
Ray Charles' hits
The Beat Goes On
Homeward Bound
Mancini, Andy Williams etc.
Thomas Crown Affair, Airport
Across 110th Street
Escape From Planet of Apes
Sweet Charity
In The Heat of The Night
Change of Habit.....
Guitar on Zippity Doo Dah
Danke Schoen
You've Lost That Lovin' Feelin'
La Bamba, Birds & Bees etc.

STUDIO MUSICIAN:

Carol Kaye, 60s No. 1 Hit Bassist, Guitarist

""Her Life and Career as a big-band and jazz guitarist studio work on both guitar then #1 call hit Studio Bass, as mother of 3, from the projects to VIP Studio Musician, educational leader, author, and worldwide publisher. The only woman in Studio rhythm sections --- read her studio stories and complete LOG!"

by Carol Kaye



Appointment Book, typical week in June 1964.

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By Carol Kaye

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FOREWORD STUDIO MUSICIAN - Carol Kaye 60s #1 Bassist, Guitarist

How does one put together saved writings of studio stories since 1969, from the Chat Room, Forum, and personal email writings that were important enough to include, and still keep a chronological life-story that makes sense? I tried out various editors to help me, I'm not a schooled author, but found I had to do this myself to retain my identity. One movie studio wanted to make a movie yes, but only of one marriage! They missed the whole point!

I sincerely hope you get a lot out of my story. Yes, been up and down a few times, did my share of working in music while raising 3 wonderful kids and while it looks like I didn't have a life, there was so much work over the years, I most certainly did; especially with my kids on various trips and being interested in their lives later on also. I've enjoyed many a laugh and interesting conversation with friends, and students over the years, and got around in my world travels to a certain extent too To play on so many hits and movie scores tho' was the highlight of my work, which I describe herein, with the joy of inventing, playing so much different music in back of many different artists, groups, as well as movies and TV shows. It was amazing working with the 100s of great musicians, all of us pulling together either live, or on a recording take.

When we were kidding about "getting old" on our first record dates, we were counting on getting old together, not some here and there leaving which was the case with smokers sadly. I miss everyone so much. It's wonderful tho' to turn on the radio or TV-movie, and there we still are, together! We studio musicians gave it our "all" 'always, and it still sounds great in all styles of music. This is the story of how that all came about, as well as my earlier times learning/playing music since a teenager as a Professional Musician. Thanks to the help of my Mom who with $10, the only money she had saved in 1948, bought a lap steel guitar and a few lessons from a traveling salesman which began me on a musical road unimaginative back in those days.

Musical love can work wonders and she did it on the her piano playing when I was a small child. She created such a beautiful world with her music of Chopin, Czerny, all her rags and pop tunes of the 1930s, I wanted badly to be a part of it. So I was.

Yes, I recorded for some of the biggest names in the business - but never aimed for Studio Work, and was quite happy in Jazz until things happened and it's been a good shift. This book is about my career in music - recording late 1950s, into when the business expanded yes. It's also about a live-playing career on guitar 1949 on into the start of guitar record dates 1957 - 1966 as you'll see in my Log. Most Studio Musicians had the same experienced career, playing with big-bands and the finest in jazz before Studio Work. My LOG was an "after-the-fact" accounting so I knew who paid as I'd go down to collect my checks and pay Union fees. Some data was also taken from my Appointment books, most of them, two were missing.

The big-band and real jazz eras were slowing, and ending. Yes, we cared about the music we played and created, we were musicians who loved to play music. Our experience and work ethics came in handy to create the good background music frameworks and grooves for the singers and groups. It all worked well for the hit-music of that time. Competition of TV had driven

movies almost out of business, so they had to adapt to make a comeback. They used contemporary music as well as creativity with fine composers and studio musicians for powerful films - the Electric Bass was a big part of that sound. The recording industry was in full-gear for 350-400 Studio Musicians, all independent experienced Studio Musicians dedicated to make the finest products in the business-Hollywood of that time. Our families counted on us.

The early recording singing stars of the late 1950s and the early 1960s were terrific and very inspiring to play to. By the late 1960s tho', the natural talented singers were less and less, and by the late 60s, as one drummer put it, "we could take anyone off the streets and make them into a star." Well no, not quite but it became a different business yes. 1970 was when I first quit but came back to do some more recording especially in films -- my book goes into those details, as well as my personal life along the way.

We took it seriously to do our best on all styles of music, rock-pop-soul etc. and made it all groove, that was also our fun and yes challenging to "dumb down" to create lines for hits. Plenty of Studio Stories and humor yes, some funny things did happen also which you'll read about! We were always grateful for talents of Lou Rawls, Righteous Bros, Joe Cocker, Ray Charles, Henry Mancini, Mel Torme, Nancy Wilson, Rosemary Clooney etc. for record dates and the fine composer-written movie scores and TV shows too. Later, out of frustration with people asking me how I did it, how to invent the hip bass lines, I also authored some books, starting a successful world-wide educational publishing company. It was a musical and business journey - which I feel professional musicians should learn about - pro musicians are also business-people and should know how to use some biz savvy.

The largest population boom to grow up in the world was buying records. That never happened to such an extent before the 1960s. And, the history is not well-known of all the fine women Jazz musicians who worked with the men for decades too, some even having their own bands in the 1930s and 40s. Nor is it known much of the studio musicians, recording since the 1920s-30s. When you see those old movies, you hear some of the greatest studio musicians and composers of long ago. I was lucky to be part of the 100s of great studio musicians of the heavy-working later times of 1960s and early 1970s, it all happened so accidentally.

I was first asked to record behind Sam Cooke in 1957 by producer Bumps Blackwell who liked my guitar playing one night when in the Beverly Caverns Jazz club to hear the fine Teddy Edwards group - who would know the future? They needed guitar players, and dates were recorded mainly with string basses then -- we watched it all grow while doing our recordings..

Sometimes life itself can throw you a curve ball - you grab the ball and make the best play you can. I know the choice of playing music was the only and best choice for me, and it turned out rather well. Thank-you for reading this book - I hope this history and candor is inspiring to you.
Your Friend,
Carol Kaye

DEDICATED TO: My mother Emma Dot Smith, my daughter Peggy (both with me in spirit, together in heaven), to my son Peter for his help and encouragement, and my daughter Gwyn back east. And also to the memory of my cats: Jazz, Rocky, Candy and Tess.

A SPECIAL THANK-YOU TO: Mrs. Hinkley, Henry Busse, Artie Shaw, Bumps Blackwell, Earl Palmer, Red Mitchell, Hampton Hawes, Vi Stafford, Rene Hall, Lester Sill, Howard Roberts, Herb Alpert, Milt Owen, Maury Stein, Arthur Wright, Fred Smith, Stan Ross and Dave Gold, Jack Nitzsche, H.B. Barnum, Virginia Martin, Don Ralke, Jesse Sailes, Sharky Hall, Brian Wilson, Bob Bain, Quincy Jones, Benny Golson, Billy Goldenberg, Michel LeGrand, Nelson Riddle, Page Cavanaugh, Jerry Goldsmith, Lalo Schifrin, Leo Shuken, Shelly Manne, Irv Cottler, John Guerin, Chuck Berghofer, Michael Angelo Pontrelli, Dr. Bellew, Dr. Mudd, Marian McPartland, Joyce Collins, Cherie Drury, Debby Hastings, Margo Lewis, K.C.Manji, Doc Goldstein, Mel Goot, Marty Winkler, and my Face-Book friends, many more I owe so much to.

I hope you enjoy this book, this is compiled from many different writings I've done over the years, while keeping a semi-chronological story line. There is some going back and forth in time, much like when you experience things in your life that evokes some memories too. I've tried to keep the impetus "forward" for the strength of the experiences, and cut out redundancies in the docs as much as I could.

It also took me years to appreciate all the wonderful things my mother did for me - her criticisms were sometimes hard to take, but she made me into the musician I became while taking good care of my kids with great love and caring. Mom "I get it now!" Love you Always. And my kids who suffered through a life with me, proved themselves to grab ahold of life on their own terms successfully, and also were the lights of my life, love you Always too!

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STUDIO MUSICIAN: CAROL KAYE, 60s #1 Hit Bassist, Guitarist
By Carol Kaye

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STUDIO MUSICIAN - CAROL KAYE, 60s #1 Hit Bassist, Guitarist
By Carol Kaye

CHAPTER ONE - Everett Washington to Wilmington California!

Everett Washington was where I was born 1935, to my parents Dot and Clyde Smith, both musicians and in their older years. After years of unhappiness in my parents' marriage, they divorced at the end of World War Two - about 1945-46, and my Dad later skipped the state to avoid paying any alimony or child support. We had been living since 1942 in a housing project near the shipyards where we moved to from Everett after Pearl Harbor Dec. 7th 1941.

I remember 1948 being in the 9th grade in Wilmington Calif., going to school at Friar Ave. School, a middle school in this port city, a sort of a quiet town, not much really, a downtown with the local theater, a nondescript stopover between the cities of San Pedro and Long Beach on the Los Angeles waterfront, the place where you caught the boat to Catalina, that romantic island not so far away. But was like worlds away from our lives in Wilmington.

School was a necessary angst as far as I was concerned. I was just another kid growing up in the Dana Strand housing project, 1026 "E" Street, and it was shameful being 13 and living on welfare tho' I did earn monies on the side to help put food on the table - back then, you keenly felt the stigma to go to the food store and have everyone stare at you as your mom gave the coupons for food, also cheated at one point by the welfare lady too. At school, I was not too good at sewing, while good enough at math and yes good at history. Guess school wasn't all that bad, just that it wasn't much fun either. When it came my turn to read aloud from our school books, it used to terrify me as I got up the courage to stumble my way through the book. Kids snickered at my stuttering, the teachers usually stopped picking on me to "talk", so I was relieved, burying my head in the books to read, reading being the big escape from the roughness of some of the kids in school. It helped to just escape in the books I read.

My dad had skipped the state shortly after my mom (at my urging) had divorced him 1945. As he aged, he had become more violent in his abuses, especially to my mom. He couldn't stop his drug habit of opium which started in WW One when he was a Merchant Marine and sailed to China at one point, forming his lifelong habit from those times, when he was about 28 (1917). After he left, he stopped paying the support we needed to buy food and pay rent with at the housing project we had lived at since 1942. We needed that welfare.

My mom tho' sickly in her early 50s, would babysit and I did my best to help with babysitting, cleaning apartments, even fixing things for neighbors, anything to make a little money, I was nine. We managed in our small two bedroom place. I had a few nice girlfriends, Judy, JoAnn Wysocki, and Jean Blue -- and Mom and I got by. We didn't miss the abusiveness from my dad, that nightmare was gone. My mom did the best she could during hard times, with no family in So. California to lean on. We had moved there after Pearl Harbor late 1941 from Everett Washington where I was born, the last of three girls. My Dad moved us down in his old Ford

car, and managed to get a job at the shipyards which were building ships as fast they could in Wilmington for the war, a small town about 40 miles south of Los Angeles. We left our families of Smiths and James in friendly rainy Seattle and Everett Washington for sunny California.

My older sisters, Peggy and Marie were long gone out of the house from where we started in Everett. Peggy was a teenager and married quickly when war started, Marie was somewhere in a religious order. Us three girls were born almost exactly 9 years apart, my dad, Clyde Smith, being on the road a lot playing trombone in touring bands and groups in the 1920s into the 1930s. I came along late in life, and my sister helped my mom with me as a baby - they got by with dad's small salary while we lived in a house at the end of the dock in Everett (gone now), near the marina docks of fishing boats and pleasure boats. I remember the smell of the salmon off the main pier, and remember traipsing around the low-lying docs where the private boats tied up, there were dozens of boats there, it was a very active fishing village in a sense too. But there weren't many children around, except at an imposing granite-building of a grade school.

Dad worked as Night Watchman for the Marina and other government property there. He played trombone also locally with bands, Elks Club, local Band concerts on Sundays, etc. My mom, who was an early silent movie-house pianist, would daily practice her classical Chopin, Czerny, and pop tunes of the 1930s as well as her Rags, Maple Leaf Rag etc. I grew up with music being played all the time, that was the real joy I felt as a young baby - I don't remember ever being hugged or kissed, but nevermind, the music was the thrill of my being then.

Dad had to sell my mom's piano tho', for money to get us down to Calif....we couldn't take much, just our clothes in the car. It took me many years but was sure happy when I could buy her another piano, a spinet, 17-18 years later. She skimped most of her life, to help dad, raising the kids, it wasn't easy -- it was a tough depression, but she was an upbeat person, pretty and with good spirits, was a good mother, and wife, doing her cooking, sewing, taking care of us. Mom had never learned to drive a car - dad did all the driving. Later on, with a piano again, I knew she was happy again, she deserved to have a piano - she was a fine musician.

My dad, Clyde Smith, was a fine musician also -- he could play that trombone so you'd think he was Glenn Miller with his big beautiful sound. The earliest memory was of him picking up that horn and playing duets with my mother at her Chickering piano at our old house in Everett. Dad was older by the time I was born, and after having had a traveling career on the road with well-known bands and star-groups like Eddie Peabody's hot dixieland band (Eddie was a then-famous fast banjo player), a longtime career in the big Seattle theater prominent pit orchestras, etc. All that must have been fond memories for him as he worked his night watchman job later on. I remember I used to go with him on his rounds as a little kid, maybe 4-5 years old, and helped him fold the flags at night. We never "talked", he was always silent.

Mom was a good baker of pies, was a friendly likeable petite clean housekeeper and good cook in our Everett dock home. Her piano playing created a happy atmosphere at home, and gave me joy as a little kid. We would visit relatives in Bothell, Yakima, and I remember going on a picnic at Whidbey Island one time with the boat ride there and back. It was magical hearing

music at the outdoor Sunday bandshell concerts, hearing my Dad play - the horns were beautiful, the whole band and the gorgeous music. A little piece of happiness to spend Sundays with outdoor concerts, free music for the whole town. There seemed to be music everywhere, on the radio (we didn't have a phonograph yet) -- everyone seemed to know how to play piano, sing songs, and enjoy music in their homes.

Women didn't have jobs back then, and I learned later that women who were married, got respect -- women who had "Mrs." with their name, had a place in the world. To be "married" was the only decent thing for a woman of those times - and you "stuck together through thick or thin"... dad was pretty mean since the great Depression tho'. We were poor yet but ate alright. Mom would sit down at that piano and play concertos, then turn around and play the greatest rhythmic rags you ever heard, her arms really going! Her rhythmic strengths positively pouring out in great sounds as I found out later, she took her frustrations out in her playing, her anger at my Dad's unfaithfulness, the condition of the way they lived, and as a brilliant woman with years of abuse, her music took the role of therapy for her. As a little kid in-love with music, when she poured out her feelings in her music, to me that was real love hearing her play piano.

In Everett, before we moved to Southern California, dad's Dixieland band would sometimes rehearse at the house, he still worked occasional gigs...and they were HOT! His drummer had a doll with his large bass drum, and the small band was a thrill to listen to! When my parents didn't fight, they would play good music together, which seemed to heal their problems for awhile - it sure stopped any arguments.....I "got it" as a little kid hearing this great music! My grandmother Smith in her 90s, had some real affection for me the few times I saw her. My dad had put a board on when I took a nap to keep me from sucking my thumb, and I remember her concern for me, she took the board off my arm, and I remember her kindness, her warmth even as I lay in the crib. I'd also jump out the front window to get the newspaper comics, and learned to read from them, they were another world to me. My grandmother Smith had 13 kids, my dad was the youngest, and my mom was the youngest of 8 children, Grandmother Smith was the only grandparent still living when I was born - I was named after the actress Carol (Lombard).

My dad, one time took me with him to a big-band rehearsal but made me sit in his car to wait for him outside the Elks club hall on a side street in Everett. One time, the music moved me so much, it made the hair on my arms stand up, something that always happened later in Studio Work when we were cutting hit-takes, I always knew the take that would a "hit"..... Being an impish 4 or 5-year old kid, I even tried to start his car one time when bored waiting for him, and succeeded but it "died" before I could drive it, good thing. He took me in the hall after that, guess he *knew*. Our life in Everett was pretty non-eventful until.....Dec. 7th, 1941 - war.

Everyone was crying, with the radio on all the time for any news - it was a disastrous shocking surprise Japanese attack. My mom and my sister who had just gotten married were in-tears but not my Dad tho'-- he made a quick decision for us all. Christmas was usually sparse but this year I had gotten a red scooter and a yellow dress! Which we had to leave behind as we packed the car with everything we could and left for southern California after the Japanese bombed Pearl Harbor. Later on I learned for another reason to leave, mom had reported dad

for his opium use during one of their terrible fights. I think now it was more of a wanting to strike out for a different place to live and maybe even work as a trombonist more: near the stardom place of "Hollywood." Nearby Wilmington with its need for workers in shipbuilding provided a good stable work place for him too.

We came to Wilmington after a quick stop in Sausalito to see relatives there, some more of the 12 brothers and sisters of the Smith Family my dad had. I know my mom desperately missed her piano, something dad had promised to replace, he never did.....I didn't know it back then, but during the WW One he had gotten into drugs (opium), and spent his money on some of that from time to time - mom blamed his drug-uses for his terrible temper and disloyalty, and maybe she thought if she could give him the "son" he always wanted, it would heal their marriage ...and I was born

It couldn't have been much opium as he was able to hide it, but that explains some of his moods. We settled into southern California for the war years, learning to pull down the shades for blackouts, learning to ration gasoline and sugar, eggs with the coupons, learning about the new oleo-margarine which was replacing the butter we couldn't get. It was my job to rub the coloring into the white gooey lard stuff to make it look like butter - we also saved our bacon grease for the "war effort". Our housing project was situated right next to the Texaco oil refinery which one year did blow up (sabotage), and the huge tank fires were very close, enthralling to watch, you never knew the dangers as a kid, but there were strange things happening all over. There was some sabotage happening at times in the nearby big aerospace industries in the L.A. south-bay area, and also up in the San Francisco area once in awhile too.

The War was dangerous, everyone knew that....and you knew that your sister's husband might never come back. I saw many of my sister's friends when she became Rosie the Riveter at a local aircraft factory nearby. Peggy my sister made good money, even buying a convertible car and singing at dance gigs with big-bands - she was busy. Women were seeing their husbands, brothers and sons go off to war, putting on brave faces, knowing some wouldn't come back.

Schools had patriotic salutes to the flag - we were fighting to save our country, to save our way of life, to save our lives! The threat of a Japanese invasion on the west-coast was real as you heard reports of sighting submarines in the water close by, or of possible sabotage happening at the war plants - more common than people know now. The movie houses showed scenes of newsreel war pictures, that was real. On the radio, you heard song lyrics like "No Love No Nothin' Until My Baby Comes Home", "Praise The Lord and Pass The Ammunition" etc. The women painted seam lines on the backs of their legs, they couldn't buy nylons anymore - it was needed for the war effort. Everyone made do with "less" for the war effort.

There were signs everywhere showing someone holding their finger over lips saying "loose lips sink ships." You were constantly warned about possible spies among the populace - we lived in a war-sensitive ship-building port town, Wilmington, Los Angeles Harbor. It didn't seem fearful, just a fact of life back then.

My sister who had born a son John (Ramsey) in 1942, was always out singing with bands, then working her riveting job every day, making pretty good monies. She had her own apartment near our project apartment which was a fairly newer area to live in war years -- mom could help her with her baby also - I helped with babysitting too and remember diapering little Johnny as a kid, he was such a cute baby. I used to admire my sister putting on her make-up, dressing up for her singing gigs - she looked so pretty with her blonde hair, able to work and supply her own monies, freedom with money! People were making money for the first time in over a decade, the depression had wound down but everyone had been struggling - and with war came jobs.

My Mom and Dad would sometimes pile me in their old Ford car, and drive up to the Palladium on Sunset Blvd. in Hollywood so they could dance. The Palladium (near the CBS Studios) was a beautiful big posh ballroom, reasonably-priced, where the big-bands of the 1940s would play. All the name bands played there, and the acoustics were fabulous! Sometimes my parents would let me come in with them (instead of sleeping in the car) and hear the beautiful music, and watch the dancers, and that was heaven. I didn't know it at the time but my Dad also did some gigs here and there in the Long Beach areas too so at least he was able to play a little.

Once in awhile, dad would treat us to something different. Looking back I remember my mom and dad one time took me to a cafeteria that had underground caverns, huge bird cages, gorgeous aquariums and live trios playing music next to real waterfalls, Clifton's Cafeteria in Los Angeles. A lush place filled with fauna of every sort with birds screeching everywhere and violin music playing for the diners. It wasn't expensive and was a great place to go for good food, and a feeling of luxury with the beautiful surroundings for a small price, truly a lovely memorable place for this in-awe kid.

Towards the end of World War Two, my dad was increasingly getting very edgy and would strike out often at my mom many times with no provocation.....I didn't understand at the time, but being almost in his 60s then probably was not feeling good himself. Mom had had recent major surgery and wasn't doing well either. As a kid you don't understand how a person so far from retirement age but aging, wouldn't have a job at war's end - that was another worry for them both....they were arguing constantly so constant it was a shock to see them kiss one time, the only time I remember seeing them kiss....ever.. The years of work, Depression, two world wars, along with his leisure opium drug use had probably worn him out by then.....he always was a strict disciplinarian, would strike out at you for no apparent reason, for little things, which was common back then in many families during the hard times of the Depression.

Years later, my Studio Musician friends and I all chuckled about the early abuses from our dads. Seems like so many got hurt too, "did you get the belt buckle too?" with ironic smiles of agreement yes - we'd compare the kinds of belt buckles and laugh but it wasn't funny back then, more common than anyone later knew. I worried more about my mother, and come war's end I kept telling mom "don't stay with him because of me, divorce him!" Finally, she was brave enough to do that. Living in constant fear took its toll, divorce was the end. Happy at first, we didn't notice how riff-raff moved into the housing project -- it got worse after 1946.

In 1947, it was just us two, mom and myself and I'd sometimes get a few cents together from my part-time work pay and go down to the local theater, spend the 11 cents or so to get in to see the musical movies, the nice exciting hero Roy Rogers films, cowboy films where he sung his great songs with the Sons of the Pioneers (who I later found out were actually Jazz musicians!) and the "good guy" always won. Composer Walter Scharf, who worked with Al Jolson in earlier years did the music scores for those films, which I found out much later, after I had worked for him -- no wonder his music was so nice.

Those musical films offered good music, dancing, stories of fantasy you could escape into and feel good for while with. Movies put everyone in a different world, a wonderful world. I was a young kid mesmerized, loving it - Disney, cowboy pics, musicals.. When I saw the "Al Jolson Story", it was an awakening, exciting and happy. I learned the song "April Showers" Al Jolson sung, a great song, and I loved Jolson, the way he sung, his performance - yes I guess it was corn, but it gave a beautiful upbeat feeling to audiences. Entertainment lifted your spirits.

I didn't mind the 2 miles walking to Friar St. School singing that kind of music all the way. At the Friar St. School one time 1948, I re-wrote the lyrics to "April Showers", entering it in a safety contest, and tho' I can't remember now what I wrote, it won the contest with my lyrics. That was a thrill. The song told about "showers" that bring the flowers in springtime, something that never entered my mind before. Mom and I were living in a seemingly unsolvable situation of struggling for money on a daily basis just to buy food, eking out an existence in the Dana Strand Wilmington project and here was this song about "you too will enjoy flowers someday."

One day in 1948, a year or so later, there was this itinerant salesman going from door to door at our project, selling a few steel guitar lessons along with the lap steel. By this time, as a pre-teenager singing in glee clubs at school and around the house, my mom had saved up $10 penny by penny and she used her entire savings to buy for me a little lap steel guitar and some lessons, all she had saved over the years, bless her. I think I was driving her a little nuts with all the singing I was doing....she understood music was important to me. Music - now I could make music on an instrument all my own!

By this time, thanks to the radio, I was hooked on country-western music, listening to the great country bands all the time, Bob Wills and Texas Playboys etc. There were Country-Western shows around Los Angeles (and on TV a little later, am getting ahead of myself here) with wonderful music bands....little did I know Billy Strange was one of the featured guitarists, someone I'd work with and for some years later. I was a die-hard country-western music fan, steel guitar seemed about right to learn music on!

My sister had had her 2nd child in an iron lung. My sister Peggy had gotten a terrible case of polio in the early 1940s just as her husband came home from overseas, and she was pregnant too. Mom helped her with hot-packs, Peg almost died from it. The work was strenuous for mom, and I helped some too - her husband had come home and she gotten pregnant immediately. The child, a pretty girl Leanna, was born with some trouble in her eyes, and a few other problems but was basically alright. Peggy was contemplating divorcing her husband after

Leanna was born, but had awhile yet with treatments for Polio, she had enough to contend with. Mom took good care of Leanna and I helped some too. It had to be difficult after being apart so long during the war-years, and then to see a once lithe dancer/singer so crippled up with polio. Peggy then had a third child, Kirk by Caesarian surgery, and then filed for divorce.

She finally regained use of some of her muscles tho' was limited, and walked with a big limp. Peg couldn't raise her arms very well, but her hands worked very well. Such a difference from the vital life she had before. She was able to get some help of welfare monies to get through accounting school and moved to Orange County. With help for her kids, she attended school.....all that happened earlier and by the time I was into steel guitar lessons, there was more time on my hands. School tho' painful because of my stuttering, was easy as I got all A's except in Gym (sports). The music lessons at 13 were a life-saver for me - the teacher said "you have talent"....he seemed amazed I got it all so quickly on the steel guitar and even got to play on the radio in Long Beach one time. Then something else happened.

My friend Jean Blue was taking guitar lessons from some "famous" guitar teacher in Long Beach, Horace Hatchett, so I got to ride with her one time, bringing my little steel guitar with me, don't ask me why, I just did. I watched Jean take a lesson with Hatchett, a tall older kindly man who then asked me to play for him, and "did I want some lessons?" I played but he already knew I didn't have funds to pay for lessons. He gave me a free lesson after which he changed the lap steel guitar around to be a regular guitar which was very hard to play, yet I did the lesson well he said. He had me play his beautiful Gibson guitar, and that was very easy for me to play, he seemed impressed. I came back about a week later on the bus, to the music store, Morey's Music on 4th and Pine Streets, downtown Long Beach for another lesson with Horace Hatchett.

Mr. Hatchett was able to teach me all kinds of simple jazz licks and jazz chords, how they moved, with chord note arpeggios to practice, and soon was offering me a "job", saying he'd pay me some and would train me to help him. It was fascinating that I could learn to write music transcriptions (writing music from the 78 records), that was my job for Hatch. Soon also I could help him by teaching students on the guitar too. He'd lend me his guitars anytime he said, so when I borrowed one, I walked away that day with stars in my eyes, having a beautiful instrument to practice on, a real guitar! He entrusted it to me, and I took good care of it.

Hatch soon taught me the 3-voiced chords that they use in Standards and Jazz Lesson 2, and I learned the comping chords to "Blue Skies", Rose Room, and could play the Charlie Christian guitar riffs and solo on "Air Mail Special" as well as the lead to "Flying Home" by Lesson 3.....I was like a duck in water, learning real music, how chords moved while getting the fingering exercises and arpeggios for the ability to create my own solos. Hatch was a great teacher and gave his students some lines from the Charlie Christian - Benny Goodman records that seemed to work. They also inspired guitar students with incentive to practice to learn the chordal notes and solos to play Standards, the pop music of that time 1949. He needed me to help him in gathering those lines together as teaching materials, and I wasn't afraid to work hard, this was a great new world for me.

It all quickly changed my life. I was immersed into a world of music I couldn't even dream of a month ago. Horace Hatchett was a kind person, a very successful guitar teacher and as I was soon to find out, he was well-connected to many in the music business too. He had recording equipment, granted it was only a wire recorder, but soon he had two sound-on-sound Webcor Tape Recorders to record back and forth on, and then the Presto Disk Recorder - amazing gear for that time. To a 13-almost-14 year old, who only had one pair of shoes and scratching out some extra money by babysitting, fixing things, cleaning apartments, mowing grass for neighbors etc., this was by far a better world and better way to make money. He quickly trained me how to teach guitar and I stayed ahead of the beginner guitar students. It was fun to teach tho' I increasingly wanted to play more.

Hatch knew I was going to school, but that I also needed to work, so I was working every afternoon for him, taking the bus to and from Long Beach. He encouraged me to keep practicing and paid me well for the work I did for him. I was overjoyed. Here was someone who cared, and it opened up a new life I had no access to before - it was exciting, I was good at music, something I could DO! I didn't have to think of myself as a "stutterer" someone to be ignored or teased, I was going to be a musician! I loved music, loved my teacher, loved to play guitar, it all felt so natural and I was well-liked and more confident then.

It was only 15 miles from Wilmington to Long Beach on the bus, and Hatch lent one of his guitars to take home to practice on. I think I must have practiced until in the wee hours every night, sleeping with the guitar in bed with me. Teaching was something enjoyable and I looked forward to those Wednesday nights when all the guitar students got together to jam Standard tunes, chords and soloing each week at the 2nd floor rehearsal hall, next to Hatches' studio. Morey's Music Store was a musical hub for Hatch and inspired guitar students.

Soon I met a former student of Hatch's, a top Professional working guitarist, already famous and doing studio work - he was a Jazz-star of the Los Angeles Central Ave. Jazz clubs: Howard Roberts, who had taken lessons from Hatch in Phoenix. He would sometimes drop down to visit Hatch. Howard was an amazing guitar player, a very warm and friendly person in his early 20s. I was only 14 but instantly felt like Howard was a "friend" with his open acceptance this new kid in music. Howard always had a kind attitude toward serious music students, you liked him immediately with his interested friendly attitude as he listened to you. He liked my playing too!

Later when I worked with Howard in the studios, he was a familiar friend, like a brother. He came many times to visit Hatch, and tho' he was famous then 1949-1950, he was never phony, always genuine. Same as another star former-pupil of Hatch's - Ruben Quintero who worked many fine gigs in the Long Beach area. Hatch seemed very proud of him also, both of them very friendly and to hear them play....WOW!! I never heard music like that ever played on guitar. I was a green kid yes, but have always listened to the radio, so knowing how great they were, I felt proud to be around these great professionals, around the music, and my teacher.

Hatchett had gotten in a brand new Gibson Super 400 guitar - it was beautiful. A very large guitar, it was one of Gibson's finest guitars, supposedly better than the Gibson L-5 which Hatch had lent to me from time to time for practicing and to teach with. He offered me a deal. If I'd work for him for 2 years, I could keep the teaching money I earned, but he needed me to write out transcriptions (writing out what people were playing from their records) which was tedious work. It took great ears and a lot of patience, for it was frustrating stop and go hard-work with the 78 records, writing out the music parts the soloists (and sometimes band parts too) from their playing. Hatch showed me how to do it. I wrote those and various other music sheets.

I agreed to do the 2 years work for him and got the Super 400, it was BEAUTIFUL! This was in 1949, plus I got to keep most of the money I earned teaching too, so didn't mind the extra hard work. It was a Stradivarius-type guitar and I was determined to break in the wood right by playing extra hard on it - I played some George Smith and classical pieces on it. The beautiful wood in that big Gibson Super 400 soon aged more and more just right and the sounds were beautiful. To play it and feel the response from a such a beautifully-crafted instrument is a joy for any musician, it was my joy yes. It was my voice.

Writing music became more natural the more I did it and was getting it very well off of the 78 records of Charlie Christian (Benny Goodman Sextet), Artie Shaw clarinet solos, and some of his band parts too, Django Reinhardt, even some Bing Crosby vocal solos, some parts were with 64th notes with his singing phrasing. It took a lot of time to write out but it's fantastic training for your ears too and learning rhythms. Doing transcribing like that is an education in itself, yes it was hard work. And soon, I started working gigs after a few months of lessons, it was OK (he said) to use his L-5 with the pickup and an amp for gigs. He even referred me for gigs - I was 14 going on 15, but with hair up I looked and acted older.

Playing professionally was very scary the first few gigs in Long Beach - I remember my knees actually shook on the first gig with Brother Bones, the fellow (he said) who played bones on the record of "Sweet Georgia Brown". It was sort of Jazz and I knew the tunes we played, the sax player and bass player were with me, we played Exactly Like You, Flying Home, tunes like that, standards. Soon, working gigs seemed easy for me - you quickly get over your stage-fright. I had money from music gigs also to buy food with -- a blessing, and real self-esteem!

Hatch was an unusual guitar teacher, a graduate cum laude of the Eastman School of Music, he knew Solfeggio and the 12-tone music system that Schillinger taught and he even knew Schillinger from his school days. His dad was pretty wealthy with his Arizona mines so afforded the finest schools for his son, the only child of divorced parents. Hatch would devise tough exercises to help you know your solfeggio (the number system of scales) so you played fingerings with an expansive pivotal system which I still use to teach some guitar with today. His system works very well (tho' not on bass, which is a different technique entirely, more on that later) -- Do Re Mi Fa were the first 4 fingers, So La Ti Do were the same 4 fingers, try playing Nola with that holding your thumb in one place! I taught it, instilling the number system fast 1-2-3-4-5-6-7-8 the note scale but mainly Solfeggio for the chord numbers to transpose into other keys. The numbers are also the chord-note numbers, important to understand if you're

trying to find a b5th, or b9th of each chord, they're in the same spot as you move your chords around. Good fingering is needed for the pro musician's ability to be fluent on the neck.

You use your thumb as a stationary pivot while your left-hand moves all around the neck, you quickly get a lot of speed, accuracy and a fine strong efficient technique while learning your notes and theory too. Nola is in triplets, fast triplets! On Hatch's jam session night, for any guitar player who wanted to sit and play with other guitarists, it was always fun to play standards like "Blue Skies", "Tea For Two" and finally the Benny Goodman Sextet record solos, especially the Charlie Christian "Rose Room", "Air Mail Special" and "Solo Flight" solos and comping. It was FUN....as a kid excelling in something with so much pleasure bringing smiles to everyone, it was powerful to a teen-age kid who literally came from nothing, I had no hope really for a future, there was "no college" to go to, with what? No money, I would be lucky to get through high school, music was helping to pay the bills, I was determined to be as good as I could be..

With exposure to this great music, I quickly forgot country-western, and the steel guitar tho' it was fun-music for awhile. With Standards and learning Jazz licks (even if it was just the Benny Goodman stuff), it was a brand new thing to be able to do, hard for some but easy for me, and always fun to teach it properly too.

MUSIC! How could someone not be on-fire for the first time in their life doing something they're good at, making money for a better life, and being around Hatch's VIP friends from the Gibson factory, meeting exciting musician-greats who would visit him, and eventually I even met Les Paul, and soon was meeting others in the real music business all nice people, and great musicians, thanks to Hatch. What a world. Soon I was hearing about the great bands like Duke Ellington and Count Basie playing in Los Angeles theaters just a PE streetcar ride away 35 miles or so to the north.

My mother was a little uncertain about all this but she trusted Hatch and liked that I was getting into real music, earning a part-time living at it. I would mind her in everything except sometimes going to hear music. She prodded me to go to church, to the local Wilmington Baptist church where I was baptized and faithfully attended. But quit it when I noticed some kids having sex there one day, that cured me - it was hypocritical. My mother had trained me well in morality -- she believed in good people, to have manners, live the golden rule, be respectful to people, and being faithful to family and friends etc. - I had good self-discipline in practicing and making it to school on-time and did the work for Hatch too as well as keep up with my homework. I was on-fire to play music, that was the pay-off. She was happy I was doing something well.

Sometimes, I would stay up almost all night to practice, but would make it to school on time, walking most of the way to save the bus fare and taking the bus home, or the bus usually directly to Long Beach to work for Hatch and teach. By age 15, I was in first year at Banning High School in Wilmington. Decades later, producer David Axelrod and I spoke about our "high-schools" and it turned out his school was Polytechnic in Long Beach, a sports rival of our school. They'd play each other the years we were there.....but I only attended 1-2 games, sports was a very emotional venue.

You had to watch some girls at the Banning High School at football game time. Root for the wrong team and those knives strapped to their legs came out in a fight sometimes at the slightest provocation.....this was the gang-related Zoot Suit time, with the baggy dress pants and the dangling gold chains -- also with hot striped jackets and big fedora hats downtown Wilmington, a town loaded with sailors you had be cautious around while walking the sidewalks as a young teenager too. There were always the cat-calls etc., and the Zoot-Suiters carried knives too. You learned to be quiet and stay away from football games, at least I did. But all that didn't really didn't bother me, music was where I "lived".

The radio was your entertainment back then - with always good music and imaginative radio shows too. And you'd maybe buy a few 78 records to play on the phonograph, they were cheap back then. Sometimes I'd earn extra monies to fix neighbors' phonograph players. Imagination was all it took to be highly entertained by radio shows in those day. You'd hear the heh-heh-heh" of the "Shadow knows", the clank of the chains, the laughs of Fibber McGee and Molly shows, the escapades of good-hero Lone Ranger (with Tonto) with its classical music intro, Baby Snooks (comedienne), and who didn't love the Edgar Bergen "Charlie McCarthy" show? Jack Benny, the scary Inner Sanctum with creaking door, great Gildersleeve with his raucous laugh as well as the spy-adventure shows of Charlie Chan. And the big-bands were still touring too.

Radio grew up with early 1940s Fireside Chats of our beloved President Roosevelt, with his friendly Radio Chats of good humor during WW Two..... When Roosevelt died, everyone was crying, even us kids at school. He was our great Leader for many many years, the man who pulled America through the 1930s tough times, and the big war - our President was gone.

Speaking of the 1930s radio listening days when you heard all kinds of wonderful music, even the pop songs of that time were hip. Some of the other war tunes I used to sing along with on the radio were Scatterbrain, Piccolo Pete, There Ain't Nobody Here But Us Chickens, My Buddy, Mister Five By Five, Oh How I Hate To Get Up In The Morning, I Got a Gal in Kalamazoo, Sentimental Journey, I'll Never Smile Again, Atchison Topeka & The Santa Fe, Navajo Trail, Don't Get Around Much Any More, Saturday Night Is the Loneliest Night Of the Week, White Christmas, Shoo Shoo Baby, Caldonia (What Makes Your Big Head so Hard?), Mr. Five By Five, Cow Cow Boogie, Would You Like to Swing On a Star, Always, I'll Get By, Ragtime Cowboy Joe, I'll Walk Alone, Moonlight Serenade, Don't Fence Me in, Don't Sit Under The Apple Tree, You'll Never Know, Linda, Stormy Weather, Oh Johnny Oh, No Love No Nothin' Til My Baby Comes Home, on and on with the war tunes, the 1920s and 30s tunes (like Darktown Strutter's Ball), and then the jitterbug dancing which took everyone's mind off the war. Music has always been our conversation in the darkest of times.

I remember the newsreels in theaters too, they seemed to have positive-sounding messages in spite of showing war scenes. The war was not lied about - the ugliness was there, but journalists always had a thread of hope in their messages - you always got the feeling we were ALL together, sharing the same feelings, music being the thread of our lives, keeping us going

while working hard to keep our military supplied with tanks, airplanes, ships, gear of all kinds for the war effort. The USA was mobilized yes and of one mind, to win the war and get our military home again….it took years and many scares and bad things like the strike in San Francisco which stopped the shipments of supplies to our troops overseas but we finally made it, the men came home. Howbeit, very different from when they left. They had school tuition benefits and went to school, and helped build our nation during the 1950s into a better country, while determined that we would never have another world war. They welcomed the fantasy of television and there was no talking about the horrendous war they had just experienced. They wanted to create a new world, and hide all that horror from their children.

School 1949 became more fun after I started music lessons. Hatch would lend me books written by authors like Dostoevsky, Bret Harte, Willa Cather, Ambrose Bierce etc. and I'd put one of those inside my boring Lorna Doone book to read in school - I was incorrigible, but loved the classics. I also got to sing in the Glee club at High School, not well but it was a nice experience. My voice was alto, and some of the tunes I remember: All The Things You Are, Easter Parade, Night & Day, Ave Maria which I loved…..the school music programs were using some beautiful music to sing. I also worked in the cafeteria to earn extra money too.

Hatch would lend me his records to take home to play on the phonograph and music became my form of communication. Let me tell you something about our family.

CHAPTER TWO. THE FAMILY.

Being the 3rd child of my parents, my mother's health was never the same after my birth, her unplanned baby. I'm sure Dot was counting on having the boy my dad wanted, but they couldn't trade me in. Clyde, my dad, had traveled broadly during his merchant marine days in World War One where he also was a military musician. Dot, my mom, was smart, very talented, but naive and steeped in sturdy moral values, thank God, for us kids to grow up and learn from.

She stayed home mostly except for her early professional playing in a few silent movie houses. Her duty she felt, was to strictly pass on her sense of integrity and morals to her children, while trying to hide her deep disappointment in our Dad who was something of a rogue. Mom had an earlier chance to marry who she called "a really nice man", a very kind and gifted violinist, but the wild exciting and rakish trombonist won her instead. And they stayed married through good times and bad for about 30 years. I remember there was a wonderful man about my mom's age who she was dating a little bit much later on, I was about 11 I think. It was easy to imagine him being a good dad, and nice to my mom...but she would have none of it, she remained single.

My dad's family, the Smiths were very prolific with 12 children, he being the youngest of English and German ancestry. My mother comes from a family of 8, mostly English, Scotch, and Irish -- or as one person put it "well Carol, everyone has their problems". Once in awhile both families got together for large picnics at one of Washington's beautiful lakes or a bonfire roast on nearby Whidbey Island, taking the ferry ride over. Dad's father, my grandfather, had died before I was born, he had come directly from Germany about 1870 or so, and married into an old family from Boston, Massachusetts who had been there since the Mayflower days (John Alden) as I understand it, and I knew my grandmother who was in her 90s - she had given birth to 12 children - my dad being #12, and she was very warm to me as I remember.

My dad and mom sometimes would take me to the Smith family estate home which now is a huge shopping center in Bothell Washington, a once-sleepy village. The Smith huge estate home had a large circular driveway and was a lovely older estate home. I remember their grand piano in the stately but cozy front room which my mother would play. They had a Shell gas station on the main road in front of their large home. It had lovely acres of growing food and had vine grapes in the back yard too complete with a beautiful goldfish pond, a child's paradise.

I loved the canopy garden swing in the Smith's garden on the side yard, where I'd play with the dolls in the swing. The Smith's had a huge basement their hand-picked foods all in canned goods. My aunt Mabel would can fruits for the family, she was my dad's eldest sister, and I was amazed at her typing skills too - she took care of their business. The Smiths were friendly and would gladly share their home for visits and an occasional dinner, I think I enjoyed the visits to my mother's family a little more for their abundant warmth and friendliness.

I do remember the summer outings to a Washington lake. I can still remember the black one-piece bathing suits girls wore which covered more than many dresses do today. The men even wore T-shirt type coverings on top of their trunks, smoking their suave cigarettes in Roosevelt

style cigarette holders, with slick-backed hair. while women had those '30s bobbed hair-dos. My mom was a very pretty lady in her 40s, nice personality, and very kind, with humor too. She was still attractive with her curly semi-short graying mixed blonde hairdo, big blue eyes, ready smile and gorgeous legs, while dad had a nice thin shape, in his 50s and though not tall, was always a suave looking working-class man, with a relaxed attitude. His straight hair neatly looking perfect on a handsome face with his blue eyes - he sort of had a smart way about him, actually come to think of it, he looked more like the musicians did in the 1930s.

There were mostly business people in both families, and in fact, my mother's brother (Earl, or maybe it was Kirk James) married into the family who had the Ye Olde Curiosity Shoppe on the waterfront in Seattle, a famous tourist attraction and place he managed for decades. I saw my cousin there, his son, in the year 2000 and he was still successfully running the popular shop - it was interesting talking to him, but we were strangers in actuality. I didn't know either side very well, the James or the Smiths. The Smiths of Bothell were living in towns all spread out, and my mother's family also, as everyone married, moved away to far off places and other parts of Washington too when I was a little girl.

In 1939, I remember the train ride to Portland Oregon to have my appendix and tonsil removed by one of my mother's cousins, the rich Dr Ong, a notable surgeon for the Ong Building named after him, but our family was considered sort of the "black sheep part of the family", as my dad insisted on playing music most of his life.....in spite of being needy sometimes, he was too proud to ask for monetary help from his fairly well-off Smith family. We just made-do with what we had no matter what. My sister Peggy earlier had almost died because of a burst appendix. Dad didn't want to spend the money to take her to the doctor. So when I started getting sick, mom didn't hesitate to take me to Dr. Ong, not wanting to risk anything with me. Peggy had survived fine, had had her surgery, and she was alright.

After we got to California by Jan. 1942, we did stay in Long Beach with a cousin until we moved to Wilmington when dad secured his foreman's job at the shipyard. I remember how pretty Long Beach downtown was, the palm trees then were only about 8-10 feet tall, the friendly Pike where all the exciting carnival-type rides were, including the exciting Cyclone Racer and double Ferris Wheel. There were many rides, it was exciting. I'll never forget one sailor who won a kewpie doll who then turned around and gave it to me! I treasured that gift for a long time.

Retired people could easily navigate all over the Long Beach downtown section which had built-in curved sidewalk curb ramps (still there) to accommodate the 3-wheeled light battery-driven electric cloth-covered retirees' carts. The beach area of Long Beach was huge and always clean with its white wide beaches loaded with umbrellas and cabanas - the breakwater created a protected lovely beach area with beautiful blue water waves, a perfect huge fun beach. The Pike had a giant-sized indoor Olympic salt water swimming pool too. Near the Pike entrance was a huge dancehall where big bands played for dances.

In March of 1942, we moved to 1026 "E" Court in Wilmington in the Dana Strange Project, it was a quickly-erected living quarters for the shipyard workers built just after Pearl Harbor with a

newly-built grade school not far from our in-line apartments. A not-so-bad area to live with the clotheslines in front - I remember our nice next-door neighbors, a nice Jewish family, the Leibowitz's. The project had sidewalks and green park-like areas, and I had a few friends to play with. About 1-2 years after Mom and Dad split, I went to Middle School usually walking the distance and would stop on the way at a Syrian girlfriend's house to meet her to walk with too, a very nice person - Wilmington was very diverse from the jobs available in the war years there. I remember another nice girlfriend at school, Nancy Sunstedt too. No-one cared if you didn't have much, we were all the same, during the war....but it did change with the end of the war and many moved away, Wilmington started to become very different then.

It was a typical work town, kind of like any other shipyard town, sort of crummy in parts, but not too bad during the war years. Lowell Thomas and his Movietone Newsreel would be featured with the war news at the local theater before the cartoons, coming attractions, and 2 great features all for 11 or 12 cents. 1949-1950, I would ride the PE red streetcars the long distance up to downtown Los Angeles, which had a thriving theater district (it was safe in those years) and take in the Million Dollar Theater live-concerts where the great Duke Ellington band would play, and the fine singer Al Hibbler would come out on stage, That was great! I loved Al Hibbler, what a singer. And also heard the great Count Basie band! I was probably the only little white kid in the packed theater with a warm friendly audience - it was a wonderful feeling as I sat in the front row drinking in the great music! I'd always got home fairly early in the evenings.

LA was fairly safe back in those years even for a young blonde teenager, but I learned to be careful yes....the military especially had some big flirts. So I managed to get home at a decent early hour and didn't want my mom to worry which she probably did anyway, I didn't go very often.

CHAPTER THREE. HATCH, AND MORE MUSIC.

It was exciting being around Hatch, seeing famous guitarists like Howard Roberts, Irving Ashby (with Nat King Cole Trio), Ruben Quintero, Jimmy Wyble, even Ray Pohlman (later bassist in studio work), and others dropped by to say hello to him, he was well-liked. Even a Gibson rep would bring their L-5s to him for inspection and consult with him on woods. Gibson was experiencing troubles in finding decent aged woods in 1949-1950, saying that the Martin Company were buying up all the good aged woods.

One day, Hatch decided to teach a little at the Fife & Nichols Music Store in downtown Los Angeles, and took me with him to play in their store window with the Charlie Christian/Benny Goodman Sextet recordings, and the store piped the sounds of my playing with the records to the street outside. People riding the open windowed red PE streetcars were amazed to see me I think. I was playing this beautiful L-5 guitar with the pickup on it, playing riffs and solos along with the Benny Goodman records of hot music.

One day, Les Paul came in with a "new" guitar he had designed (about 1951). I had been playing in the store window quite a few times by then, and they put this small guitar in my lap to play. It seemed very heavy at first for a small guitar, and it took a few minutes to get used to it. But soon, I played it altho' I was not very happy to be away from the Gibson L-5. Les Paul was famous at that time for not only his guitar playing, but also for his records with his wife Mary Ford too, the sound-on-sound multiple guitar sounds were amazing back then, but he didn't act like a star, and was very friendly. Hatch seemed to know him very well and they would talk about Les's multi-guitar recordings - Hatch himself owned a Presto acetate cutting recorder. This guitar was one of the first Les Paul guitars and he was proud of it. He innovated many things, his famous pickup at that time notably also. You instantly liked him, a very unpretentious and nice man who spoke to me like an adult tho' I was pretty young and new at everything.

About that same time, Hatch took me over to a house in the Valley (Ranchito Dr. in Van Nuys, Calif.) to see a great jazz guitarist, the friendly well-known icon, Barney Kessel. One of Hatch's students (who also became one of my students), was an older fellow by the name of Hulsey who took me one evening to hear Spade Cooley's great band and I got to sit-in with the band playing guitar. There were many fine jazz musicians playing in his band at that time at the famous beautiful large Aragon ballroom on the Santa Monica pier. A young guy about my same age (16) was playing super high trumpet notes, Maynard Ferguson was a sensation.

At that time with Spade Cooley, there was a very pretty girl by the name of J.P. Morgan who had nice comments on how I played too. She also sat in with the band and afterwards, invited me down to hear her sing with the great Frank DeVol Orchestra at the ballroom on the Pike in Long Beach. I liked to jitterbug so got to sit in and play, and dance too. JP could sing!

My mother must have had fits but I always made it home OK, and she'd know where I went and with whom. Plus, I was working some good paying gigs playing guitar by that time around the Long Beach area. I wasn't a "good" jazz guitarist quite yet, but got by with pseudo jazz solos,

and knew quite a few standards to be hired quite a bit as a teenager playing guitar. It builds your ear to play standards, so it was easy to guess on playing tunes I didn't know. While Hatch believed in playing with the records to learn soloing, and tho' I learned some good licks, it didn't quite build the soloing I wanted to know and heard....and eventually would get it on my own with the moving of the chords, the uses of the chordal notes and sub-chordal notes to build good soloing chops with etc. His chordal background was the key to start with yes.

Copying records is just that: copying some licks. You learn best by listening to others, using your own experience with chordal notes to build solos with -- later I'd write it all down and happily the tutors still work great for so many - it was the way everyone had figured it out quickly on the band-stands. No-one discussed or analyzed music on the gigs, they just called the tune, maybe the key, and you were playing. What was discussed was the pay, how to be professional sometimes, (dress, be on-time etc.) and some tune names and keys of the tunes - music is sounds, not analyzing or discussing in words. You studied sounds, heard sounds and played..

One lifelong friend and great legendary repair man I met at the Fife & Nichols Music Store in LA was the man with a magic touch for your instruments, Milt Owen. A former sailor with a kind of salty attitude was the finest in L.A. You couldn't help but admire and like him, he always had that great gritty sailor talk and stories, with good humor.....Milt was doing repairs, re-fretting etc. for Hollywood's finest guitar players and I got to meet George Smith who had the finest chordal books (Hatch used his books and music to teach with, George smiled when I played one of his songs, (Carlotta) ....the Smith Solos were the finest out - he was the No. 1 Call at all the film studios in the 40s and 50s. I also met George Van Eps, Dave Barbour (married to Peggy Lee), Jimmy Wyble, John Gray, etc. who all used Milt for his magical excellence in guitar work. Fife & Nichols was the center of musician activity and it was fun and good experience to be playing in that store window once a week as well as the private gigs around Long Beach. I had learned to be respectful and everyone treated me almost like an equal....they liked my playing and were very nice and encouraging to me, I'll never forget it. Wonderful great men.

Hatch also taught at the newer store Fife & Nichols had across the street from Woolworths on Hollywood Blvd. in Hollywood too. I met the unusual Eden Ahbez, the nature-living composer of the then-hit "Nature Boy" (sung by Nat King Cole, a jazz pianist-turned-singer). Ahbez seemed extremely nice, sort of dressed in long clothes, almost-rags. He had a long beard from what I remember, but evidently he had made some good royalties from his songs, living like a free spirit in the outdoors of the desert around Palm Springs evidently. He liked to talk to Howard Roberts who introduced me to him, and was extolling the "virtues" of his reclusive life in a "tree house" he said, I could tell he hadn't had a bath lately....but this didn't take away from his charm. I enjoyed listening to his long conversation with Howard, he seemed so wise and knowledgeable.....his demeanor was one of peace and gentleness, probably the 'first hippie'....

Hatch also took me to George Smith's house in the Valley, a very sharp person with a huge talent who evidently (I heard later) was mentioned erroneously in the "Communist" red hearings which then hurt his career as the top studio musician he was, sadly. Something he evidently

had been a part of as a youth, but it wasn't serious at all, he wasn't a Communist, and it wasn't fair. He truly was a great musician who helped a lot of people including the great Allen Reuss, another studio guitarist, get work in the studios. George suffered unnecessarily because of this blacklisting. At least his books and music helped earned him a living.

Hulsey, my friend and student, also took me to sit in with the country Joe Maphis who liked jazz and who introduced me then to Merle Travis, where I also sat in with....some TV show I remember, what fantastic guitar players, but actually country-western - Jimmy Bryant was another name guitarist I played with on that TV show. They were wonderful guys and I got to play a little jazz in their country swing.

CHAPTER FOUR. ARIZONA.

Pretty soon I was tired of living in Long Beach -- I had had Hatch's baby and didn't put her up for adoption as Hatch wanted me to --.Mom had kidnapped her to live at my sister's place in Orange County. My life radically changed, I had sold my Super 400 guitar to pay for Peggy's birth, and I took off for Tucson, trying to find work. I worked in an aircraft place Grand Central Aircraft Co., as a graveyard-shift Kardex Clerk, thanks to Ruben Quintero helping me to get a job there. Reuben and Reggie his wife, who lived in Tucson then, would hire me to babysit their 4 or 5 kids, they became close friends in a way, I was so young 17 years old. I also worked days at Lerners Dress Shop in the office on the day shift, and taught music at the local music store weekends where I bought my used ES175 electric guitar and Gibson amp, sleeping more on the weekends. I saved money for my mom and baby to come.

But Grand Central Aircraft was going to close soon, so then we quickly moved on the bus to Phoenix where all I could afford was a one-room ramshackle place in Phoenix sharing the bathroom with a drunk in back, when the toilet worked, living on oatmeal then, I worked two jobs (local Laundry office and part-time night cashier at local theater, and taught music in a store owned by a flirty old man. I hocked my instruments for my baby's food, my mother and I managed.

It was a hard cold winter coming on, the wind coming through the crack in the one-room place feeling freezing, I was stuttering badly from all the hard work and not much sleep. Finally I remember I sat down in the Laundry rest-room Christmas Eve, while others were partying at their office party, I was feeling pretty low. The girl-friend of the manager at my part-time theater cashiering job, was stealing monies out of my nightly till when she spelled me for my bathroom breaks (the manager wouldn't do anything about this thievery, she was his "girl-friend"). I was exhausted from working two jobs, was very broke and had hocked my guitar and amp for our eating monies. It was a very low time, I prayed to God.

The next thing I knew someone came to get me, the phone had rung for me, they said I had a phone call. I went to answer the phone, it was from Reynolds, a big corporation in Phoenix where evidently I had put in a job application a month earlier. "Carol, can you please come to work for us, you're hired to be a cost-accountant (working on the Friden calculator) at $50.00 a week" (I was working 2 jobs to earn that), "can you start work after Christmas?".....this seemed like some sort of miracle day before Christmas, I couldn't believe it. I got some sort of advanced pay for our Christmas meal etc. The people at the Laundry yes, were happy for me!

I started the new job at a wonderful company, Reynolds - I couldn't believe my luck, it was a very nice job. It was so cold in Phoenix that year -- little Peggy had cold after cold with that ice-cold wind sifting through the cracks in the walls, mom and I were eating so much less to feed her....this job paid as much as the two jobs I had been working at the laundry (office), actually more since I don't have to pay back what the girl stole each night then. And I was able to get my guitar and amp out of hock for gigs, and teaching too.

We moved to a better apartment, things were better, we could eat better then, my music work picked up too. Once in awhile I'd take the bus to go out to hear good Jazz (Pete Jolly with Howard Heitmeyer on guitar, also a former student of Hatch's) - Heitmeyer, a friend of Howard Roberts, would kindly give me lift home. Also, I used to go down to the latin part of town south of Phoenix to listen and dance to the many great latin bands who came to town, like Xavier Cugat, and mambo bands, etc. but only if I had the money to spare...mom and Peggy came first.

A few months later, after dating a musician for awhile, we got married when I turned 18. I finally settled in with my 1st husband, Al Kaye a fine bass player and violinist, many years my senior - little Peggy my first-born daughter, was so cute and growing and my mom took good care of her, things were slowly getting better. We got along very well for a long time. He drank his wine, being Hungarian and part gypsy, he loved to play bass and also fine violin, especially the gypsy and classical music- some Fritz Kreisler too. We had met when I started dating a little bit while working for Reynolds My date, a car dealership owner took me to the Flame one time. I was 17 he seemed like a fairly nice man. Al Kaye, the bass player at the Flame knew him and he sort of got to talking to me, and I felt instantly he seemed to be trying to protect me from my date somehow. We got to talking and talked all night long. And we started dating, getting along great. While he was older he still was an attractive man, he was surprised how good a guitar player I was, it was a fast romance, a few months and now we were married. He instantly loved my baby Peggy when he saw her - she was a cute baby and he was doting on her immediately.

Al was a very experienced musician, married a few times before but kind, and loving, and he exposed me to a lot of different kinds of music. We saw Barney Kessel at that time, and it was nice, Al knew him too, and I met many of Al's good friends, good musicians good people. That was about the time I worked the first classy gig I played in Phoenix of very good-pay, at the "Gilded Cage", a posh strip-tease nightclub on the north end of town. The band was pretty big but it was a huge nice nightclub, and with the finest musicians in town - I was under-age but wore my hair up and "passed". There were 11 pieces, and we had some great charts to sight-read too. But, having never seen a naked woman before in my life, I could hardly keep my eyes on the music for a few nights, with all the goings on above us on-stage, the gig went well for 2 weeks. But I never saw so much twirling of breasts in my life and the many women must have gotten a kick out of this wide-eyed naive little kid. I was certainly not a novice working musician anymore.

My husband Al Kaye, was pretty well-known as a good bassist, about 22 years older than I and was somewhat of a mentor to me in learning more about music. It was 1953, and at 18 years old, I was learning from Al who taught me Standard tunes like "I Don't Want to Walk Without You", "I Hadn't Anyone But You", "I Got It Bad And That Ain't Good" and other torch tunes to play, and on the classical side, the great British composer Von Holst and his Planet Suite, recorded by singers on a revolving platform, creating their own fade-ins and fade-outs. I heard the album by the fantastic Yma Sumac with her many octave singing ranges and exotic sounds she made.....I had no idea I'd be recording with her later on with producer Bumps Blackwell, more than 30 years later.

When famous musicians came to Phoenix, Al seemed to know them -- I met Red Nichols and his Five Pennies, terrific people, and met Norma, the sister of Jack Teagarden - an excellent pianist, and, other great band musicians as they played Phoenix. It was all very nice to meet part of the music world through him. Plus Phoenix also had its own network of fine musicians and their wives, all wonderful people, a good network of top local professional musicians in those days. I used to stand in the unemployment line with Pete Jolly's first wife and we'd chat.

Al also had the Ted Heath English band albums and many of the fabulous Mel Torme, another who later I'd record with, what a great singer: "I'd Like To Recognize The Tune", "When The Sun Comes Out"....the Peggy Lee stuff, another I'd record with later on. Al and I were busy working many gigs together both as a duo, guitar and violin, the great Fritz Kreisler music, some Gypsy Chardi's, and various Jazz tunes as well as working in small groups together sometimes a big-band, Al on bass and myself on guitar...I held onto my day gig for awhile tho, Mom took good care of Peggy but soon tired of the Phoenix heat, and went back to Long Beach. I stayed home then to take care of Peggy, with a babysitter if playing a gig. It was a nice tho' a hot life in Phoenix.

I had met a fine pianist Vi Stafford earlier, and we had become fast friends, enjoying playing some great gigs together in Phoenix. She was married to a fine trumpet player, Jack Stafford and I think I met Vi through first working a gig or so with Jack. Vi and I even sung some jazz riff things too scatting stuff, it was fun to work gigs together. I was glad not to be working 2-3 jobs anymore, and the days with the cracks in the wall, living with a drunk in the back were over.

Vi and Jack had 6 kids and so Jack was busy working day times too as a crop-duster. But one day he had a terrible accident with his crop-dusting plane, and died - this was after Al and I left Phoenix. It was a tragic accident and Vi was alone with the kids then. She later packed up the kids to move to Carmel where her mother had a little restaurant and Vi had a wonderful career playing her jazz there. But on the way to Carmel, near L.A. her car broke down and I went out to get her and the kids, they stayed with me for awhile in El Segundo. I don't know how she did it, she was very strong to pick up the pieces after Jack died, and just move.....but I'm getting ahead of myself here....I cherished those gigs we did in Phoenix....Vi was one of the greats on piano, and her husband a fine trumpet man, both of them nice people.

When I met Al, he had a long steady gig with a big band at the Flame, a local Phoenix swanky nightclub. You walked in and it was something like a movie set in the South Seas with bird cages all over, aquariums of tropical fish, a huge parquet dance floor, and long swishy curved bar on the right side of the huge posh room. The big band was 14 pieces on the riser, they some great swing charts too. Al was handsome in his band uniform, and had a good sense of humor, he was fun to talk to, and we always got along together too, I was so proud of him. At first I didn't notice how much wine he'd drink every day -- everyone drank a lot of booze in those early 1950s years... I didn't give it much thought. He told me his mother would fill his school thermos with wine to drink with his school lunch, customary for Hungarians I guess.....

Al was always nice to me, he loved little Peggy and we got along fine with all the different gigs we'd work in spite of the age difference and the fact I was naive. Our marriage tho' fiery sometimes, had a lots of love in it with our shared interests in playing music together and even our hobbies. Al loved to burnish copper and taught me the skill, as well as going fishing. I'd crochet sometimes while Al would do his hobby of building airplanes and boats, little Peggy was happy and growing up fast but sometimes was a handful yes! We had rabbits, and a kitty cat. She was two in 1953, cute as a button, loved being around music, and everyone spoiled her with her cute blonde hair and winning personality. I know she missed her grandmother but her life was happy in our rented a house in the north end of Phoenix, the kind where you had to open up the valve for the flood from the canal to water your yards weekly.

Musicians hung out at our house, I'd make sandwiches, and they'd drink, eat, play cards while listening to music, and we'd kid all the time - even have a jam session, and sleep in the next day, after those gigs. It was the real musicians' life complete. The musicians didn't really drink much, they watched it, and were more conservative than the public would guess. They were wonderful guys, family people, not staying up too late, but were hard-working good people.

I'm chuckling as I remember the time that Al took me out with his late-model Studebaker to teach me how to drive with a simple: "OK here's the steering wheel, here's the gear shift, and the brakes and we'll just practice a little in this dirt lot" (which was later to become Scottsdale) and then said "now drive by the seat of your pants and you'll get it." - that was it, the driving lesson! 1-2 times I practiced and then he couldn't keep me from the car when he was sleeping in. So to stop me, he'd un-hook the distributor cap, but I eventually figured out and Peggy and I were off for rides.....haha. She and I had fun together.

There was another posh night club out north of downtown Phoenix and sort of near the Camelback Mountain Inn (we played there a lot too), and you heard good jazz on the radio also with fine Jazz pianist Steve Allen DJ-ing. Jazz was "the pop" music of Phoenix. The posh nightclub was called Green Gables which looked like a small castle with great style, it was really something. They had parking lot attendants dressed in a knights' costumes, riding real horses to usher cars with their lit fire-torches pointing to parking spaces - it was a real trip.

The insides of Green Gables, the "castle", had old-looking beautiful nooks and private-like places to sit, carried on in the castle-motif, it was grand and very tasteful. Al and I worked there occasionally as a duo, and also Pete Jolly and his Trio too. In fact, my husband earlier had been Pete's very first bass player....Al also had been Stan Kenton's first bass player for his Trio too, and in the 1930s was on the road with Fred McMurray's Collegians, Al called it the "Hollywood Collegians" band. He also talked about knowing and working with Martha Raye, the comedian fine singer and even dated her earlier - he knew Mary Martin who used to come to his mother's house for alterations (his mother was a well-known seamstress in Hollywood) and he even did a little studio work too. Al had gone to school with George Smith, small world, he also knew Jimmy Wyble, and I got to meet Hal Rand through Al too, a nice man, brother of the famous Fan Dancer Sally Rand....this was later in Hollywood with Al.....

Before the happy little home we had rented, we had also lived in Phoenix temporarily at a place in north Phoenix called "Cudio City", named after a former film producer Mr. Cudio who had all kinds of western-motif movie sets at his place, a very nice but odd person - my first meeting of a Hollywood-type producer who intimately knew many movie stars...it was basically a movie lot, and a very interesting place. Mr. Cudio had a bust in his office he was proud of of Tyrone Power and his wife Linda Christian.

About the time that Pete Jolly and Steve Allen left the Phoenix area for Hollywood, Al and I decided we'd had enough of Phoenix too, the hot cars, the heat and cold, and wanted to play music back in California in the Hollywood area, which we did, while staying with his mother in Hollywood - 617 Sweetzer Ave. I can remember feeling very cold when we first went back from baking Phoenix, it was very different coming from Arizona. We drove on the new beautiful Hollywood Freeway, it was very modern at that time, with hardly any traffic either. The mountain road from Hollywood to the San Fernando Valley was paved in 1954 so it too was new, and had a freeway built in the crevice all the way to Studio City. If you kept going west on Ventura Blvd. tho', you'd eventually hit a dirt road before you'd come to the Ram's Horn, where Pete Jolly and his Trio had a permanent gig for years. It was a great Jazz club. The San Fernando Valley, called only the "Valley" was growing up fast back in the 1950s but you still saw orange groves.

At the Musician's Union, a beautiful block-long building 817 No. Vine St, Local 47 we learned about an available big-band opening for both bass and guitar. I had just joined the Union and Al already was a member. So we auditioned for and got the gig with a famous big-band, the Henry Busse Orchestra early 1954. We dropped off Peggy to my mom's place, and Al and I took off on-tour with Henry Busse's band, driving in 3-4 separate cars with gear to get to Salt Lake City, our first gig of the tour. It was a society type of band but had nice swinging dance charts 250-300 of them, all arranged standards, and a nice thick guitar book too with some great solo things. I had impressed Henry with my sight-reading of "Delicado" a special tough guitar solo chart and he loved the idea of featuring me, a "woman" on guitar solos. We were both hired. He had two singers too, a lady and man, a 17-piece band and we were off!

Arriving late at night, we slept in but trouble in the morning at Salt Lake City. Chiz Harris, the drummer awoke to find that some-one had crashed into his parked car at the motel, his car had a rear-end smash-in, and some of his gear in the trunk was damaged too. He scouted around to get replacements, and then we had a good gig at the outdoor lovely dance pavilion, the gig went very well, the people loved the band, danced all night and had their bottles under the table, first time I saw that. Utah was evidently a "dry" state. Chiz's car was good enough to fix quickly and drive on the tour. Chiz btw, was a fine drummer, the band really swung on our first night, Busse was thrilled! All the horn players were excellent, a mixture of older with the young musicians, reading the older but still-great charts. We weren't Goodman or Ellington but we swung just as hard it seemed....Chiz, who swung hard, later was with Ray Anthony and Les Brown btw in 1960s and beyond. Al a fine bassist and Chiz played well together, an easy swing with guitar.

The first tour was fun for me (for awhile) and we made it back to LA after being in a few states, playing in nice places, mainly Officer's clubs which we did up and down the California coast too. I remember Fort Ord (north of Monterey) where we opened for the great Woody Herman band in a huge venue there, it was first-rate music, and the military guys were super, fun to play to. The military helped me in with my gear!

We played at Camp Pendleton Officers' Club and March AF Base, Officers Clubs, all over the place....but finally Al and I got on each others' nerves living at his mother's house and after a big argument, I took Peggy and we split, and went to Orange County to stay with my sister who by that time was just starting her accounting career, and mom was living with her taking care of her 3 kids too. When I stopped my sister Peggy from being too rough by hurting her son Johnny with a belt across the face - she had a bad temper, she threw me out, and I got a room and a day-job right away as a secretary....I was determined to leave Al.

Within 2-3 days tho', I was missing Al, especially when the new boss started chasing me around the desk...and he was missing me, so we reunited and we went together on the next Busse tour..... with Al it was very romantic again.....we traveled all over the country, playing in many different theaters, even one huge big barn in snowy North Dakota where we slept in our clothes with the heater on, it was ice-cold in Fargo. But you should have seen the 100s of people who drove in the snow to dance, some tough but nice people! Busse, once a star of the famous Paul Whiteman "Jazz" Orchestra (what they called it back then) had fame that lasted for decades with his audiences. In his 70s pretty "old" in 1950s, he still loved playing and leading his well-known band. He knew he had a great band with him on this tour, he didn't disappoint his great fans, he could still play too! Some of the charts were Sweet Lorraine, When Day Is Done, Delicado, other well-known standards, all fun to play and the audiences went crazy with good swinging dance music. Beautiful to see.

With this second tour, Busse hired Al to drive the Band Truck and set up the bandstands too, earning a lot of extra pay for that, and I'd help him, including drive the band truck when Al drank too much wine and fell asleep. Sometimes we'd save a night's motel rent by leaving immediately after a gig, driving through the night to the next place we'd play and waiting for the 6AM check-in. Sleep most of the day, going to work that night. Henry saved money with me, as he didn't use the girl-singer after the first tour, she was pretty but wasn't a great singer like Buddy the singer was, so the only "female" attraction was me, and I got a lot of good solos on guitar too, which was fun! We played rhumbas too, as well as the well-known shuffle and 4/4 jazz-styles.

That 2nd tour, I sure missed Peggy, my baby, and would go to any town we were in and secretly buy her gifts, toys, dresses, all kinds of thing to mail to mom in a box at the post-office. Busse was extremely pleased with my playing, and helping Al stay on the straight and narrow. He gave me a good raise which I never told Al about, we all got paid in cash envelopes once a week. Al by then was wasting his money, gambling, drinking more and more and over-tipping here and wasting money. I started saving my own money. We toured the east coast, and being on the road, you do get a picture of what the country is like too, all the various cultural

differences from north to south, all the different parts of mid-west to east coast, tho' it was a grind - it was an educational trip too. Touring with a big-band sounds glamorous, it was fun for about 2 weeks.

But there were some fun moments too, like before our last tour, we had played the El Mirador in Palm Springs a huge lovely nightclub (now gone), and Phil Harris would sit in with us, sing the funny song Smoke Smoke Smoke That Cigarette, he was great, as was Bing Crosby too. I loved Bing! I didn't have the nerve to tell Bing how much I was his fan, nor the fact I transcribed some of his famous vocals from the records when I worked for my teacher Hatch - he loved to walk out back and whistle, always the picture of relaxation. What a beautiful night it was in the quiet Palm Springs desert night -- Don Cherry sat in to sing too, I loved him and he remembered me 10 years later when I recorded for him in the Hollywood 1960s studios....a great singer and a very nice man - he could sing. And the beautiful Alice Faye was in the audience - very warm and friendly as I sat and talked to them, what a thrill to be at their table, Alice Faye and her husband Phil Harris were fun interesting good people.

The grounds of the El Mirador outside were gorgeous, with lovely park-like areas....the still Palm Springs evening was magical that night. It feels like a dream now, the interesting life and friendly atmosphere, life being married to a musician, and being a professional musician was just that, exciting, and wonderful. Tho' Al and I had our fights, actually just some arguments sometimes, overall we got along great, we understood each other's need for space sometimes at home while pursuing our hobbies, and it was Al who literally taught me how to cook.....but being on the road together for weeks at a time, took its toll. It didn't dawn on me how old Al was and how it took a toll on him. I just naturally helped him, and didn't see what it did to his health his drinking was doing (for decades by then), adding to the problems of traveling.

That last tour with Busse, we had hit Mississippi, I loved the romantic place of Biloxi where we played a very prestigious gorgeous hotel there. Al and I made up after a quarrel while driving on the road that day, and it was a special romantic night for us. Mostly it was Officers' Clubs especially at Air Force Bases, and theaters but also some swanky nightclubs that were still going strong mid 1950s featuring big-bands still touring in the 1950s. I remember a top-notch almost decadent large hotel, probably one of the best in downtown New Orleans we had played at with gorgeous silk dark red wall-paper in our rooms almost passe but still classy. The dance-hall was packed, and everyone was dressed to the nines, Henry more and more was sitting with his fans, the patrons and having a great time while we played. Sometimes we got away with playing some good Jazz too, just jamming at dance tempos until Henry came up.

Later on, we were lucky to play the wonderful Peabody Hotel in Memphis for 2 weeks solid - including the a nightly coast-to-coast Radio broadcast on the roof of the hotel. Radio was still big back then, and that was fun, tho' edgy while being outdoors with the occasional wind.

I remember we used very thick plexiglass to hold the music down because of the wind, but that didn't help the two sax players who wore toupees.....the wind gusts would sometimes catch them as we were playing and both sax players, as if on command, reached up with their left

hands to hold their rugs down, it was hilarious for us behind them -- they'd keep playing no matter what. You didn't dare make any mistakes on the broadcast...I still don't know how the band got such great sounds but they did, even in the wind....we were a big hit on the radio coast to coast. Busse was very happy with our successful tour. Sometimes the guys would play pranks on each other, I remember one time the bari sax man found limburger cheese inside his instrument, ooowee....and Chiz loved sitting in the back as the women passed him to get to the restroom, he was a card and sometimes a flirt too, tho' a harmless one I think.

I remember one time, we were playing an important luncheon in the huge lunch room, very swanky. It was the first tune, I had the Delicado Solo tune to play, and so waited for Henry to wave me in, and I played..nothing came out, no sound! Ouch...I was plugged in, but found I had forgotten to turn my amp on, I indicated "just a sec" while Henry kept the band on the intro looking at me like he could kill me with his red face waving the beat! Whew, it came on and I sure played the heck out of Delicado, the audience went crazy, saved again. He smiled, I was safe.

Busse knew that Al would occasionally drink on the job...Al always had a Listerine bottle on-stage in back of his stand and would sneak an occasional sip on the pretense that "he had a cold" etc. So one night, Busse walked up one time during a tune, and grabbed his Listerine bottle saying "aha this time I got YOU!" and took a big swig.....trouble was, Al really did have a cold that night and always drank Listerine and that night so did Busse!! Hahaha....was the funniest thing as he sputtered out the Listerine, Busse never questioned Al again!

The Peabody's beautiful large luncheon room was great to play in too, it was huge and it was gorgeous. I knew the hired help loved to stand around and listen to the band, one fellow in particular seemed to be my big fan.....he'd also bring special drinks of orange juice or just plain ice-water, (I didn't drink) but Busse warned me, "don't be nice to the Colored"....ouch.....but I understood, the South was a different kind of place so I had to be "careful" and not be too friendly....to this day I didn't like that, but it was business so I had to be careful.

Al and I were staying at a little hotel directly across the street from the Peabody (Memphis), it's probably not there anymore, it was old even then in 1955. But it was adequate, and convenient. After one night's work I remember we all went out to eat afterwards as usual in a cafe about one mile away. Al and the guys were drinking and I decided just to leave and walk back....it was about 2AM or so on a nice quiet evening....but soon, there were a couple of goons following me, and as I sped up walking so did they. I almost ran back all the way, it was dangerous. Al and I changed over to the Peabody after that at a special rate. Never again for me.

I'll never forget a strange experience, 1955 while in Columbia South Carolina where we were playing about 2-3 nights. Al and I took a car and went into town..I did my shopping for Peggy as usual and mailed a little package home at the local Post Office and then joined Al and the gang for some lunch. He got to drinking a lot at lunch and we got into a little quarrel, so I decided just to go on back to the motel, he wanted to stay....I took the bus back and sat in my usual favorite spot on the back of the bus like I always did in California -- wrong.

People who I sat with got a little nervous tho' it was OK, and soon the bus driver looking at me in his mirror told me to move up front, but I said "I'm fine right here".....I wasn't trying to prove a point but I wasn't going to get up to move either. Finally he stopped the bus and tried to make me move but instead I just got off the bus, and waved "bye" to the black folks in the back of the bus. I wasn't going to let a bus driver tell me what to do, I liked the back of the bus. As far as "race" goes, I always felt we were all equals. The rebel arouse in me too, was tired of seeing some bad things down south, anyway, I walked a little distance back to the motel. Happy I made a 'statement' and hoping I didn't cause them trouble, they must have thought I was crazy.

We played in places in the South that usually had 3 sets of restrooms. One for the public, one for the white workers like the band (us), and one for the coloreds. And it was that way in most of the South. Everyone, white and black were "nice" but just segregated.....in LA at that time, everyone lived in separate parts of the town too, but we did play music together, and associated together and while the Police in LA at that time were not fair, and rough at times, the populace, working at the aerospace industries, knew how to handle the Police to keep things from escalating into something bad. The South was more open about prejudice. So sad.

I remember we'd make it up to Wisconsin after playing in the heat of the South. Al and I would drive straight through and my first experience of driving on ice was with that truck, with Al completely asleep. I learned quickly what to do when hitting ice on the road, talk about a terrified 19 year old, hahaha, and Al never woke up. He never knew we almost hit the ditch that icy night, and there we were with St. Petersburg sunburns...we sure looked funny.

There was another time in Florida, where we spent the night in a place called Lakeland, we were to play nearby, and having a day off, Al wanted to run one of the model boats he had built on the road. It was peaceful at this beautiful lake and having pedal pushers, he wanted me to take his boat in the lake with the string and start it up and run it (in its circle) which I did, water was up to almost the top of my hip, and it was fun to run the boat. I felt something tho' underwater next to my knee, mmm that's strange - it felt like a log or some branch in the water, I wasn't concerned and kept running the boat while Al watched from the shore.

A moment later, I saw what looked like a fishing boat, start to pull up an alligator not far from me.....I dropped the line like a hot potato and ran RAN out of the water, with Al laughing at me! Nothing was worth dying for with alligators around! He just thought that was the funniest thing, sure right! Later we heard the lakes of Lakeland were *full* of alligators, great, just what I needed. Anyway we had a nice gig that night.

It didn't take long but ....my husband finally found out about my raise of pay and holding out from him - he insisted on being the "money-keeper" .....so he went on a rampage knowing I was sending money home to my mom for Peggy and to keep for me. I told him I tho't I was pregnant and wanted to go "home" to Peggy and my mom. I bought a used old used car and told Busse too "I'm pregnant" - I didn't think I was, but I just wanted to leave Al, he was totally into drinking day and night by then, I just couldn't take his raging at me any more when drunk. I needed to

"go", Henry understood. So 1-2 nights later after a nice gig at a Country Club in one of the southeastern resorts, and after a terrible argument, Al passed out. I quickly and quietly packed my iron and ironing board, my clothes, toiletries, etc. and went down to the Country Club, luckily finding the night watchman, got my instruments and was off in that old 1938 Buick coupe.

Driving all night long, I was afraid of Al, maybe in his drunken stupors he would call the Police after me (he had rage). My car did break down a couple of times, flat tires, thank God for the truck drivers who stopped to help. But finally using up so much oil (I knew I had an oil leak), I made it through Amarillo and finally broke down for good in Calexico New Mexico....where the inserts were causing me to lose oil all over the the place.

I checked into a rickety old hotel, it was a Sunday, next to a car repair place. I'm sure that old hotel is long gone. When you climbed the stairs it felt like the whole building shook. Now that was when I first felt a real sickly feeling, and tho't it was just "nerves" at first but getting up the next day I knew better what it was.....morning sickness. I really was pregnant, it was April or May and already hot outside. I got the car over to the mechanic who said "complete overhaul and new piston". I wound up helping him to save money and called home to mom and got some more news: Busse had died the night after I left - it was on the radio and was big news.....

I still feel the sting of guilt from that news, tho' later I knew it wasn't from the stress of my leaving him and the band. Henry had been very nice to me, even in his German ways of strict discipline and handling of the band.....the road is tough and no band-leader has it easy, dealing with the boredom and travel times of the band musicians - one road mishap and the gigs were in jeopardy, I'd hate to be a bandleader, in my way I looked to Busse as fatherly, he was proud of our band yes. On the phone I asked for a wire of some of the money I had sent mom.....which I got and in 2 days, paid for the repairs and I was traveling again. Life changes so fast sometimes - I had someone else to think about now.

Busse gave me the experiences of a lifetime of playing, and especially the Standards with all the solos I did on guitar, and he was Class and a good man tho' yes, with that guttural accent sometimes guys made fun of him, he held to a strict routine but I know everyone enjoyed the charts, the nice gigs and concerts we did for him - as usual with big-bands on the road there were jokes about Busse's calling out of tunes with his accent "Sveet Lorraine" or Chou Mein" for Charmaine....the guys got restless after so many months on the road (so yes Buddy Rich etc. had their hands full on the road).....Busse didn't play favorites with musicians but I knew he admired me. I'd sometimes help the band by pressing their suits, washing their socks, and I was easy to get along with...even someone like Chiz who sometimes said "Carol who's that pretty girl over there, I'm so shy could you please introduce me to her?" HA! And some of the guys would pull tricks....funny stuff but all and all, it was a good band, the guys were mostly good people, and fun to work with. We all got along great.

Yes, I sort of grew up playing with the guys and it was some fun times with Al too, but now it was all gone. At 20, I was going to have a 2nd baby. Much later, I heard that Henry was OK after I left, but just up too late drinking with friends, he died in his sleep...an end of an era for

Henry Busse, the trumpet star of the Paul Whiteman band, and darling of the elite set of social people and military with his great dance bands. His movie-star wife in their beautiful ranch valley home along Sunset Blvd. in the Palisades awaited Al driving the truck back with all his music.. A very sad time....and it was all over. One big life ended, another life began.

Needless to say my husband beat me home and we eventually re-united, I was pregnant again, really pregnant. That marriage lasted a little more than 1 year more tho' we tried. We played some more gigs together and even worked together in the Aerospace industry (first Hughes, then North American), but I wanted out. I was glad Al got the baby boy he wanted. He had a daughter almost my age by one of his other marriages, so now he had a son who he named after his own deceased father, Peter Leonard. We quarreled more and more, I had my mom to help me for she moved back in with me as soon as I had gotten home, in a small place, and she helped with baby Pete, and little 4-year old Peggy helped me hang clothes. Then we had a one-room place (my mom lived nearby) at first to save money. I'd wash the diapers in the bathtub with (don't laugh) with a washboard....but when I got another job, I got diaper service.

Tho' we'd play gigs, I was tired of the "When the Saints Go Marching In" types of tunes, and heard the bebop that was being played on the radio, actually real bebop jazz was popularly played in dozens of places all over LA county, and that's the music I wanted to play - I was practicing more and more tho' I had the baby to take care of, as well as cooking, cleaning and the day job. We had rented a house with my mom in one room with the baby and Peggy. Al took to drinking his half-gallon of Claret wine day and night and making his model airplanes, he mostly ignored little Pete. I practiced guitar while working hard at my day-job too, taking care of Pete who was a quiet baby, you had to wake him to feed him, he was a sweet good baby.

Little Peggy wanted a baby sister so now she had to be satisfied with a brother...she was different than Pete as a baby, she was loud and carrying on with colic at first, and was a more lively baby but Pete was a cutie and a wonderful peaceful baby. I eventually filed for divorce when Al started throwing chairs around in drunken rages. We both tried but failed, and I tho't "I could do better" but to be honest I never did. Al had a long time drinking problem and I simply didn't know what to do - I felt that I had failed him as a wife and hadn't realized the possibility that having a baby at his age must have been frightening tho' he didn't have to do much, he took to drinking more and more Claret wine.

My responsibility was to my two children, I had to take care of them, and make their lives better. I went to work and mom took charge of the kids at the rented house, something that answered a need in her too, raising children which I was grateful for, and I worked day and night again.

But the lure of playing fine bebop jazz also attracted me as I would make the rounds to sit in with anyone I could sit in with and I was welcomed as news about my playing guitar got around in the music circles black and white in LA county, especially the south-bay area where I lived in El Segundo in a run-down house accepting gifts of food sometimes from helpful charity agencies. I wasn't too proud then. Al couldn't pay any support, I knew that, he had his own problems....I was grateful for any help we could get as I worked days and struggled with a guitar

career working more and more jazz gigs, you didn't get rich off of jazz but it was music you enjoyed and it was more and more work all the time as I played jazz gigs with the greats in music. Things looked up more and more as I left the swing-shift job at North American and went to work as a secretary at Northrup with an understanding boss that I couldn't do steno work but I was an excellent typist a good secretary, and was learning the latest office machine.

My boss was very nice, and interested in the fact I was a jazz guitar player too. I remember, playing with a fine vibes musician, others fine too, trumpet, sax in a hot Jazz group with Jerry Mandel on piano, all excellent musicians. I can't remember who was on drums, but there was a flirtation going on from my boss who I admired and he was respectful, so I invited him down to the club, next door to the Lighthouse in Hermosa Beach. I don't know if it was my boss being there, or just one of those nights but I didn't really play good solos. After one bad solo, I looked up and there he was as if "encouraging me" - this guy my "boss" is holding his hand in a circle "OK" as if "you're great"....yuck, right there, I knew I should NOT date him, with that tin ear!

Anyway, I stayed on the day job for awhile learning the ropes of the new telex system, but was also doing some very nice choice bebop jazz gigs with the heavies all over Hollywood, including all-night jam sessions all over, even in El Monte into Sunday mornings. I had sat in with the great Hampton Hawes, the guru of Jazz for the west coast at the Intermission Room with Red Mitchell another Jazz icon on bass, and soon talk about that got around too - I had met Willie Bobo, Mongo Santamaria, Les McCann, others there and Red gave me a lot of great gigs with him too. I began working with so many different fine jazz musicians like Jack Sheldon, Joe Maini, Frank Butler etc. and soon I'd be hired for another nice steady thing with the great Jazz saxman Teddy Edwards at a jazz club, Beverly Caverns on Beverly Blvd. southeast Hollywood.

Life was good with both the day job and the many jazz gigs coming my way - there were jazz nightclubs all over the LA County, even in bowling alleys, restaurants, and coffee shops, it wasn't part of the later-hippie movements yet, but there had to be about 100 jazz clubs in the county of LA, it was the "pop" music of LA alright with the aerospace workers coming every night to hear good jazz. In south LA, there were posh nightclubs where everyone came in suits and ties to hear jazz, musicians were mixed even in the black parts of town - race was not a criteria for playing jazz, only if you could play or not. The audiences let you know with applause if you played. The so-so ones got frozen off the stage with "the look" by band-members, everyone was sensitive to the nuances of great jazz, it was a terrific musical world, but also you did notice once in awhile in 1957, a nightclub shut down and reopened as a rock n roll club too, that new music that was being recorded a lot lately, yet jazz was so hot, it wasn't even a thought for awhile.

Things began to change quickly for me and my little family. again quickly with the steady Teddy Edwards Beverly Caverns and other gigs. I met a drummer by the name of Jesse Sailes who played at that club on Saturdays with the fine Teddy Buckner Dixieland band. Jesse was a very nice man who came in the club every time we played. That chance meeting, along with the gigs Red Mitchell was hiring me for and other people, would meant a lot to me. Jesse and his wife invited me to bring the kids for BBQ's - always with music being jammed, South LA was

happening! And soon so was the Teddy Edwards band with drummer Billy Higgins, bassist Curtis Counce, pianists Jerry Mandel, and newcomer from Texas, Chas. Schumacher and sometimes sax man Ornette Coleman would sometimes sit in with us. A record producer named Bumps Blackwell walked in the Beverly Caverns one night……I could tell he seemed to love my playing and I met him. I was kind of worried if he was a Hollywood type of not, but all seemed OK with the rest of the band who knew him.

I went down to the record date, it was at night if I recall at Radio Recorders a place on Santa Monica Blvd. that was *the* recording studio most went to in the late 1950s. It was for Sam Cooke, a really fine singer, happy with a hit record finally. I had heard his "You Send Me" hit and liked it, and his fine voice too. Normally jazz musicians don't listen to anything but jazz, but it was extra money for me, and I liked Bumps Blackwell who had walked in the club and asked me to do a "record date" for him. The band knew him so I knew he was bona-fide and could be trusted, so I was hired and being Union it paid very well. The music was fun, 2-3 tries of different fill lines he wanted me to play on guitar, and he smiled, was very happy.

The first date was Adolphus Hasbrook on string bass, Charley Blackwell, Bumps' brother, and Cliff White on rhythm guitar, it was easy music, Charley and 'Dolphus were jazz musicians so it was easy and fun to work with them….Bumps wanted me to do more dates for him, and to "move closer" which I did. I moved my family to an apartment in No. Hollywood, and kept my day job for a 2-3 weeks, traveling but eventually quit with all the recording work and night gigs going on. I was "in", and life was quickly changing, as I bought an elec. Guitar, a Dano Bass Guitar, and a good studio amp too. I was soon to do my first film call with the hit song with Sammy too, "Almost in My Arms." Summertime was a hit also, and I met Earl Palmer quickly, and did the Scottish (Highland) Fling with Marti Harris a semi-hit also, nice music, easy to do.

CHAPTER FIVE, DOCUMENT - MORE OF THE LA MUSIC JAZZ SCENE, LATE 50s.

Red Mitchell, Scott LaFaro - A little of the real jazz scenes here in LA area.

Jimmy Madden had a great jazz club at the east end of Hollywood Blvd. in the late 50s and the Sunday afternoon jam sessions were jam-packed with jazz fans and local musicians. You got to sit in and play only by personal invitation.

About the time I was starting to work with Red Mitchell (on guitar) was around 1957 and that's probably the time I started going over there too to play a few times. And everyone was talking about the "kid", Scott LaFaro. I remember the first time I went there to play, it was Frank Butler on the drums and Red on bass.

Then Scott got up to play -- it was like a whirlwind on the string bass as he'd play solo after solo with speed with the great sub-chordal ideas. I remember him as a nice guy, kind of quiet but when he got on that bass, it was a different story. Then a Japanese fellow got up to play some drums (think he's the one who became a movie actor later-on), and that's about all I can remember about sitting in to play on that smoke-filled Sun. afternoon. The feelings were great for the music tho', the club, like the rest of the jazz clubs of that time period around LA county, was packed with musicians, jazz musicians and fans who came to hear the sounds.

There was another after-hours club in El Monte also where we'd all go to jam at after our gigs, until 8AM sometimes on Sat. night. Don Randi used to love to play piano there and I think this is the first time we had played together also. Then Don hired me on guitar, string bassist Bob West, and a drummer (believe it was Phil Wood's drummer, Bill Goodwin). We opened the very first "Troubadour" which originally was a jazz club Doug Weston opened in back of a restaurant on La Cienega in Hollywood and it also quickly became a "place" to play good jazz. Later Doug changed the venue in the 60s and opened his now-famous Troubadour on Santa Monica Blvd.

And after many years of intense studio work (we worked together on many a recording date), Don opened his now-famous Baked Potato around 1971 with our trio of Joe Pass, Paul Humphrey and myself on elec. bass as opening act to Don's group.

Red, like the rest of us, did his share of studio work on string bass, and even played on the hit "Ode To Billy Joe" -- and you notice there are no drums on that record, that's how good his groove was. About the fall of 1968, Red, Ralph Pena and myself had dinner together -- Red was increasingly disenchanted about politics, was getting a divorce, and was leaving for Sweden the next day. We had a nice dinner together and spoke of leaving Hollywood, Ralph was going to try his hand at film scoring down in Mexico City (and I went with him, leaving for a 1-2 weeks).

It was sad to see the great Red Mitchell leave town as he was a beautiful person who cared about fellow musicians - he was a loyal friend. We had lost so many good jazz players over the years: Curtis Counce (heart attack), Joe Maini (russian roulette accident with a gun), Scott (car

accident), LeRoy Vinnegar moved to Portland, etc. so it really hit home when Red also left. I got some letters from Red after that - we kept in touch a little bit.

He was happy in Europe where he was treated with a lot of respect and honor and he locked into a lot of work in Sweden, on-tour in Europe, and really enjoyed his new life there. But finally a few years ago, moved with his wife to Oregon where he had both a stroke and heart attack and passed on sadly. Jazzman John Heard bought one of his famous great basses.

Many of the fine jazz musicians of that time went into studio work and if we didn't show much emotion as players before, we sure had to have "stone" faces with the introduction of many of the younger rock producers who were a little edgy about hiring older musicians. We didn't let on about our Jazz backgrounds, that would have made them very nervous. One smile at the wrong time, and you didn't work for them again so we were careful and took care of business in spite of the fact that sometimes they didn't communicate their wishes very well, we knew by what to do anyway and I think we even helped them learn their craft better of being a producer.

The earlier producers knew what they were doing - they were mostly jazzmen and would treat us with the utmost respect, as did the later younger group of producers, but among them, there were a couple or so who were kind of rough to work for. We used to say "we got them a hit in spite of themselves." Most of them shaped up and became very good producers and were nice to us (after we got them some nice hits). And we all had a good relationship with them, working on many a hit record together. Creating the catchy intros (get them hooked in the first few bars and you probably have a hit), keep a steady groove while the singer sings, and/or create a catching hook-line, sort of a mesmerizing line, create something different in the bridge for the 8-8-bridge-8 kind of tune, or the the chorus of the verse-chorus 32-bar type of tune, going pell-mell on the coda (fade-out) easy...we all did it together and knew the routines.

LeRoy Vinnegar was another fine bassist (he lived in Portland until his passing) around in the 1950s and early 1960s too as was Red Callender, teacher of Charles Mingus who had already left for NY. LeRoy was a gentleman, a great pro also - he liked doing his solos as “walking lines”, different. Red was wonderful, a real pro too, very creative on his solos.

The Jazz Great, Harold Land, fine saxman, also had his group around LA in the 1950s but wasn't into doing studio work. Harold stayed in the Jazz world tho' it was rough-going in the 1960s....I think he did well on his European and Asian tours, was a very refined person, a great family man and his son, Harold Land Jr. is now out there playing fine jazz (piano) also around LA and on-tour . Harold Sr. was a very close friend of Hampton Hawes too.

Other local (jazz) bassists included Buddy Clarke, Joe Comfort, Adolphus Hasbrook, Jimmy Bond (double 007 we'd call him) later on, Don Bagley, Cliff Hils, Joe Mondragon, Mel Pollan, Lyle Ritz, many others. Ray Brown came out to LA mid 60s, as did Al McKibbon before him and others. Cliff Hils, while working a few of the 60s record dates at first, left town when it turned out to be 99% Fender Bass. He went to Lake Tahoe where he had good steady work.

MORE: Jazz was big in Wes Montgomery's home-town in Columbus, Ohio too, smaller metro areas like that and in Pittsburgh even Phoenix where I was - jazz was big with many many jazz clubs everywhere even in Louisville KY and of course in Kansas City MO, Birmingham AL, and New Orleans, not just NYC, Chicago, and LA.

I played guitar with mainly the finest in jazz around the LA/Hollywood/Beach Towns areas during the heavy bebop guitar years of 1956 through 1964. And originally started playing jazz gigs, just the Goodman Sextet type of jazz in 1949 at age 14 working my late teens through about age 30 when I played in the jazz clubs here, and the period I'm speaking of with Scott had to be about 1957....when I was 22. Jazz died here starting about 1963 but I know it continued a little bit elsewhere in the USA and Canada tho' in a diminished way (not as big as in the 1950s).

Actually, Jimmie Madden's club in Hollywood was really just one of about 100 jazz clubs around LA - they had jazz rooms in bowling alleys even, it was that popular. Real Jazz was practically the "pop" music boom of the 1950s - easy to play since everyone had the then-popular chordal education, playing standards (which jazz emanates from) commonly. Not just scores of clubs but literally about 100. There were places all over the Beach Towns, south LA of course, Hollywood, East of LA, South LA, all over the place - LA county is a huge spread-out area. Hampton Hawes usually played at the Intermission Room, South Western, near Washington Blvd. across from where Marty's on The Hill was later built...Nite Life on so. Western was a beautiful big club, very popular, and some clubs downtown too as well as Washington Blvd. Beverly Caverns on Beverly etc...many clubs, Panchos in Manhattan Beach...also.

There were even 4-5 on the short Sunset Strip - 2 eventually turned into strip houses....one (used to be called the Renaissance) turned into the House of Blues, and another one into a famous club that is a rock club, Whisky-a-Go-Go?, and of course all the LA areas in-between too, Band-Box etc.....but I happened to remember Scott in that one club as he wasn't in-town long, but always on the road after that. He died very young in a car accident on the road.

Scott LaFaro played jazz solos like everyone eventually played on bass, like sax solos - that's all -- for that time, he was special with his speed and quick ideas, something bass players weren't used to doing in soloing, so new at that time for bass players. Ralph Pena was doing that a short time later in 1959, and Ray Brown also etc., and eventually everyone learned the art of soloing like sax players....it's not hard but is another way of learning real jazz especially for the limited range of bass (4 strings) - you had to have your fingering and technique together as well as your substitute chordal approaches. My later bass books are geared toward that kind of soloing.

MORE: Dontes was one of the only real jazz clubs where we'd hang at (and the only non-fusion one in the Valley) throughout the 1960s and beyond due to all the studio musicians supporting

it, populating it after our record dates - Marty's on the Hill had been built during the 1960s (it wasn't there in the 1950s, was just a hill then) a few others, but Dontes was the FAV.....we'd go there trying to get "rock and roll out of our ears". We all loved Dontes and the finest jazz that was played there. It was in North Hollywood near Universal Studios on Lankershim Blvd, just north of Moorpark on the west side of the street - it's been a car-lot since the 1980s. There were a few clubs still going in South LA, but only for a few years into the 1970s-80s.

No other club ever took the place of Dontes where everyone came.... it was THE club but later torn down. The former owner, Cary had just sold his club, he was one of the original 3-person partnership. We all had worked for Cary with our gigs at Dontes. After the sale-papers had been signed, Cary had gone into his office where he just sat down, must have just fallen asleep on his desk. He was found dead the next morning from natural causes....he had seen the finest years of great jazz there, knew everyone, and as a fixture of Dontes, I believe everyone felt like it was the close of the era when he passed on....sad but sort of a natural ending in a way we all tho't at that time as we all knew Cary, and how much that club with all its great music meant to him. That was it for the 1980s.

The new owner(s) were from outside the USA and got sort of freaked about his death and so they leveled it and turned it into an auto lot, which it still is today.

I think Marty's on the Hill (a little south of Wash. Blvd.) was still going but featuring jazz only on the weekends - they had some great groups in there, Milt Jackson, Ray Brown etc. 7 nights a week for awhile. You did have that big jazz club still going on Santa Barbara Ave. (later re-named Martin Luther King Blvd.) - called the Santa Barbara Club - later "Memory Lane" (it was "Marlas" finally when the TV star bought it), but it too only became an occasional place for real jazz eventually. Dontes' tho' was packed every night, everyone frequented it all throughout the 1960s and 1970s.

I played at the last of the Sunset Strip jazz clubs in 1963 with Monk Montgomery on string bass, the place almost on the corner on north side of the street.....Whiskey A-GoGo I believe, is the name of it now and the House of Blues is the old beautiful Renaissance Room a great jazz restaurant which featured the finest in jazz, oh well...it used to be a beautiful club (was just the upstairs) but now it's known as the House of Blues.

When Monk and I played at the club on north side of the street, the stage for it, as a jazz club, was right there as you walked in the room and was always filled with lingering jazz fans late in '63 but gone by '64-'65. I was pregnant with Gwyn (and still a guitarist not a bassist yet) and you won't believe the guys hitting on me even being 7-8 months along, it was packed every night in that summer, and was fun gig for about 2 weeks. Rock was taking over the clubs.

In 1962 (and early 1963), I also played at the last of the Blue Angel West with Page Cavenaugh's hot 7-piece band too (Jack Sperling on drums, Don (Bags) Bagley bass, Bob Jung sax, Lew McCreary on trombone (great soloist!), and Dave Wells also trombone, yours truly guitar, and Page on piano and sometimes vocals too. It was a HOT great jazz group, fun too,

and was very jam-packed every night with movie stars like Rita Hayworth, Jack Webb etc., Mayor Yorty, Pete Pitchess the Sheriff, other vips.....this club was where George Shearing used to come all the time (and when he asked me to join his group, darn it, I had to say "no", I couldn't leave my kids and studio work, tho' I always felt badly I had to turn him down, his music was sooo great) - that was a fun-gig for quite a few months.

Singer Beryl Davis came down to Blue Angel West also and she and George would kibitz...she said one time "hi George - I didn't see you, it's so bloomin' dark in here" and he replied "I'm hip!" etc. - they were great people and it was a hip jazz spot to play in Studio City. Gone soon after that tho'. I just checked out that location, there's still a restaurant there, next to the bank.

Ram's Horn was another place and from time to time where they'd occasionally have jazz and usually it was with the great Pete Jolly Trio who played there for many solid years, thankfully, a nice relaxing place to go to after work, or just for a night out....I remember the Ram's Horn as at the end of a dirt road (Ventura Blvd.) back in the late 1950s....seemed like the end of the earth to drive all the way out there (Encino). It was owned by the LA Rams Football Team.

The Ram's Horn featuring Jazz 7 nights a week became rarer and rarer, they were well-known for their great food also. Many a place tried after that but didn't last long as a "jazz club" in the 1960s tho' Jazz groups were featured in many fine restaurants for quite awhile, one was in Glendale, Jax, and it is still going today.. At least you'd have a jazz club for awhile here and there, but none could rival Dontes' for being "the place" - Don Randi's Baked Potato did well for a few years but became mainly fusion last of 1970s....quite a few of the Studio Musicians went to Dontes after work to hang and listen to some great Jazz to rejuvenate. Even NBC's Tom Brokaw, an L.A. guru in the news business was a Jazz fan, and you'd see him even behind the bar to spell the bartender a few minutes, even answering phone calls. Great guy.

I once saw Willie Bobo, newly a hot-seller with his albums, take a 20 dollar bill out to light his mini-cigars with as a joke one time. Tom Scott could be seen in there quite a bit, as was Jazz critic Leonard Feather, who was a regular. King salt, Larry Bunker would relax, have us in stitches sometimes, we were all glad to be around familiar settings for music-listening. You'd probably see someone you just recorded with that day up on the bandstand, playing some serious bebop, I know the big-bands that played there, Trombones Unlimited, Bud Shank, Laurindo Almeida, Clare Fischer (also with the great Cal Cjader group), and Med Flory's Super Sax group, some hot groups, always with friends in the audience.

Jazz today is much different as I suspect audiences go for the background jazz while eating (which is fine - I'd hate to play for a completely dead-quiet audience), or if they come for the music, the audience today I think expects more of a visual experience - it's been more of a TV crowd from the 1980s on...different than our 1950s time back then, when it was to "hear" (not to "see") jazz. But whatever, the music was still good.

Jazz is alive and doing very well tho' in private gigs, which still flourish today and pay extremely well....even big bands are doing private gigs and doing well. It's people with money who are keeping the tradition going in a good way.

That's great that you had that playing experience in 1965...you got "connected" to the music and musicians that way Glenn, a very valuable experience.

Musicians back then were very sensitive to the fact that if they weren't in the big leagues yet personally, they didn't try to "sit in" at all but came to listen and learn....Jazz being one of the most-complex inventive music to play and totally dependent on each other for the inventive-creation, unlike other forms of music. Any weak link (lesser musician) meant you had to overcome for "that person" and make up for their playing, hence the "look" if anyone who was naive mistakenly tried to sit in and found they couldn't play well enough for the group.

All this improvising was something that the producers of the hit recordings of the late 1950s and early 1960s had to have in studio work. Jazz musicians invented every note they played....that's why producers (called A&R men back then) sought out the top jazz players with their inventiveness, their experience, and fine recordable technique especially wanting to hire jazz musicians who were not fouled up on drugs or booze to go to work in the lucrative recording studios back then. It solved the problems of finding the right experienced professional musicians to do the creative-process job with the great clean power-house techniques needed for recording work. You didn't have to read well back in the early days, but increasingly yes you not only had to sight-read music mainly as the 1960s rolled on, but you had to create your own parts on *top* of what was written to get someone a hit recording, that's mainly what the #1 call top musicians did.

Sometimes, live jazz musicians would put up with ones not as good as they if that person had the right dedication and proper respect for the *music* and of course respected the musicians who could play it well. It was all very sensitive and subtle, not like rock music. Respect when playing live with the top Jazz musicians was crucial. Producers were lucky to get the very finest of the Top Jazz musicians to do their record dates. But of course the older producers knew that already, why they sought them out at the clubs in the late 1950s and very early 1960s. The guitar players were a different matter, they needed the rock soloists yes on guitar and got an occasional rock or gospel piano player too. A few just-rock drummers too. With Studio Work, either you did it well, or you were *gone*....that's a lot of money riding on musicians in the recording field. ---

DOC: JOHNNY MATHIS, JACK SHELDON, AND LENNY BRUCE

A saved email from awhile ago.

No problem, I answer email between errands, work, things here etc., it's sort of my relaxation.

I did practically ALL of Johnny Mathis's things from about 1965 onto about 1972 or so, "12th Of Never" - 60s remake, "Alone Again", etc. several great songs with him. We used to get into discussions of philosophy, I really liked him as a person. One time, in the late 1960s, at his request, I attended one of his Las Vegas shows, and was backstage in Las Vegas one time (I had been doing a lot of record dates with him and he wanted me to go on a tour to back him up in Hawaii, great money, etc.), and it sounded like a great paid vacation. Backstage, I had met Liberace, a nice man, and several nice top entetertainers hanging out there.

But...the backstage party was a little too wild for me - good kidding yes - I'm sort of more the quiet type. I had a nice time talking to his very keen manager and finally asked him "is it always like this?" he nodded yes, so I decided to cancel on the trip..

Johnny Mathis was always gracious and didn't take it as an insult that I am very square, don't drink, or smoke, didn't want to be around that, etc. and I even played a vip posh Beverly Hills hotel (think it was the Hilton) concert affair for him - it was a jazz group with Terry Gibbs on vibes, I had fun. Mathis is a heck of fine singer and very astute as well as very cordial.

Yes, I LOVE Jack Sheldon, a natural and uninhibited great talent - good people..... we musicians (the jazzers now am speaking of) all LOVE him. Saw him again in San Diego about 2 yrs. ago (note: when I lived down in the San Diego county area for 3 years in the 1990s) where he played a jazz gig - we were glad to see each other. He opened the set with "sorry folks I'm so fat!" (he's pretty big).

Anyway....we talked about us playing in drummer Bob Neal's combo at the club in back of Lenny Bruce. Yes I liked Lenny a lot, he was very nice to me, knew I was "cool", but took almost a paternal role with me, like a big brother - all this shortly before he died I think. I played guitar in this fine jazz group in back of Lenny for 2 weeks in a club in Hollywood. Bob Neal was a good drummer, it was his gig, and I think Red Mitchell (?) or Bags was the bass player on this one.

I couldn't understand (then) why Lenny was so opposite on the stage (aggressive, kind of wild) when he was so NICE and very sweet to me backstage, but that was probably just my perception - sometimes the guys were pretty protective of me, with a lot of respect, etc. I know Phil Spector admired Lenny. I sort of sensed that Lenny was always inviting a raid with his really off-beat humor, it was wild for those times.

Jack Sheldon is one of a kind and he was/is a great jazz trumpet player better than he'd let you know, between his fine bebop trumpet work, and his great orchestras as well as his singing and humor (which was a feature of the Merv Griffin TV show of the 1970s) - he was a huge talent here in Hollywood....and yet none of that went to his head. Jack was always one of the guys, and just happy to be in this thing we call the "music biz"....

In the late 1950s I did some great jazz gigs with him (on guitar). You have to watch him with women interviewers tho'- he's unpredictable in his sense of humor....such a genius talent of humor.....you have to be quick to catch it as he'll say things that go right past the interviewer's

subject in double-entendre meanings - I remember one live radio interview Jack did with a completely naive young lady....I knew it, something was going to happen.....he got "stuck" on her subject of food and chicken breasts - I was driving and had to stop the car - hadn't laughed that much in years. I was contemplating moving back to Calif. and when I heard Jack, I *knew*, there was no question, I missed that kind of real humor. Jack was always so funny, we'll all be on the floor laughing. That's Jack singing on one of the recent TV commercials too. His mother had a big swim school here in Hollywood and most of us musicians took our kids down to have them learn to swim there.

When drummer Nick Ceroli died (Nick was a great guy, very good jazz drummer, did the road tours with Herb Alpert etc.) awhile back, Jack took his horn to the top of the hill after the funeral at Forest Lawn, and soloed some great sounds -- he played Taps like you never heard before.

PS. That's Jack's trumpet on the movie "The Sandpiper"....he was a mainstay in the great band that Merv Griffin had on his 1970s TV show also....Merv was very proud of Jack who was hilarious on that show, and sung some great stuff too as well as was the featured jazz trumpet player. He's been ill at times lately....but conquers his illnesses to get back out to play and jive with his audiences some....he's so prolific. One of the very greats in Jazz!

CHAPTER SIX. DOCUMENT: TEDDY EDWARDS JAZZ GROUP

PLAYING WITH THE TEDDY EDWARDS GROUP IN THE LATE 1950s.

About the Teddy Edwards Documentary on PBS (written approx. 2009):

This is about one of the many jazz groups I played guitar with in the popular late 1950s hot LA Jazz scenes...I believe this documentary was shot some years ago, and probably released earlier, but I didn't know this film existed until last night when it was shown on PBS. It has some names on there too describing Teddy, namely his friend, Clora Bryant, fine trumpet lady (who learned from Dizzy Gillespie), someone I also worked with early on at "High Seas" club, next door to the Lighthouse in the late 1950s.

I worked quite a few 1950s bebop jazz gigs on guitar with Teddy and was in his group when producer Bumps Blackwell walked in the Beverly Caverns Jazz Club and hired me for guitar fills on some Sam Cooke stuff in 1957. This was when I was soloing all the time, having a blast working every night with the different jazz gigs all over town.

Teddy we all knew, was from NY, but originally came from Mississippi, same area where Ike Turner is from, heart of the really tough racist areas of the South, tho' he never talked about it.

He was one of the best saxmen around, one of the best I consistently worked with, tho' I loved Joe Maini, who was the "monster" saxman in Hollywood/LA areas, and the wonderful Harold Land - I worked with them also, others too who were all excellent etal. When playing bebop jazz gigs, you work with everyone...jazz was played at Bar Mitzvahs and weddings too...as well as the prolific jazz nightclubs where you played with everyone, musicians were interchangeable, tho' leaders would prefer certain ones yes, but you take what you can get, the live scene was very prolific with all the great clubs of that time.

Seemed like back then, that every nightclub in town, including some bowling alleys were jazz clubs and that included some tea houses and strip-tease places. Many of the current rock clubs on the Strip were former jazz haunts inc. comedy clubs on Melrose, there were clubs all over just south of Hollywood too, and mid-LA, as well as the south LA prolific nightclubs and then you had the Bay Area clubs on the beaches too, from Long Beach, to Redondo Beach, Manhattan Beach, Hermosa, Venice, Santa Monica, LA county was a huge flat area and easy to drive, with the good roads and sparse traffic. Going home was a snap, not much traffic then.

The 1950s jazz area after the Main St. era, was the South LA area and it was hoppin'! So many great jazz clubs, people dressed to the 9s....clubs all crowded ALL the time, it was an exciting time for fine jazz to be played and whites were welcome in So. LA...the era was exciting and friendly.....if you were caught trying to play when your playing wasn't up to par quite yet, you got the "LOOK" (get off the stage NOW!) - fortunately I never got the "look" and it was fun all the time, tho' it never paid anyone enough money to raise a family with....so musicians married women who worked. I had to work a day job too for my family, it was double-duty so I tho't

studio work would supply the extra money I needed and it did, I kept working jazz clubs tho' less and less as studio work increased when I had quit my day-job, to 'go for it'.

Anyway.....it was good to see Teddy on his documentary, he finally "made it" tho' we all knew he worked through those rough years of the 1960s, 70s, and 80s barely making a dime .....a good example (between he and Hampton Hawes, newly out of jail in the middle 1960s, he was the BEST) of what we faced if we didn't record the rock and roll in the studios. We were the lucky ones tho' we didn't think so at the time - that feeling of "success" came later on .... it was a business we worked hard in, that was what mattered in taking care of our families.

You can tell on the documentary how well Teddy played -- I used to drive him home sometimes, he didn't have wheels occasionally. He was a good family man, and had kicked the heroin habit early on (smart man) and had played the music scenes in NYC and Chicago before moving to LA right after the WW2 days when Main St. was happening day and night with jazz....

Teddy's tenor work was exciting since he broke away from the then-popular Lester Young and Coleman Hawkins sounds, switching to tenor when playing with Charlie Parker, to be the first to play bebop jazz (sub chordal patterns -- what you have in your "Pro's Jazz Phrases" book etc.) on the tenor (Bird and Sonny Stitt were doing it on Alto)....catch this doc if you can, it's a piece of our jazz age when the only technological advances were the touch-tone phone and the pre-fax machines in the offices.

It was more of a "feeling" era back then, and music was very profound and real. Billy Higgins was always on drums, and it was a group where Ornette Coleman would sometimes come down to sit in with us, but little by little, the rock and roll took over all the 100+ of jazz nightclubs here in LA, it all broke up and the handwriting was on the wall. I worked with Billy quite a bit in various groups during 1956-1960 or so, as well as with other fine drummers like Frank Butler, Jack Sperling, Bill Goodwin etc.

Ornette influenced Billy to move to NYC to play some "new" music (what we called "freedom jazz", sort of nonsense the going tho't was at that time), Hampton went to jail for drugs (along with Art Pepper and Joe Pass), Joe Mainie accidentally killed himself showing off with a gun in fooling around with Russian roulette, Curtis Counce died young of a heart attack, most of us had gone into studio work and played less and less of real jazz. It all broke apart and musicians like Teddy would hang in there for quite a few years. Others like Miles and Herbie Hancock went into different styles of jazz, more fusion or soul.

Others like fine jazz saxman Curtis Amy went into some studio work for awhile but disappeared. Jay Migliori of course is on some of the top recordings (BB's etc.), was very successful in all studio work, went back out to play in the Palm Springs and San Diego areas after he retired to a home on the beach; Plas Johnson of course did well in the studio work and is probably the most-recorded sax-man with his famous solos, rock, or blues, or soul-jazz; Monk Higgins was big in the studios for awhile and finally moved to Africa. A great sax man, very kind, and you saw him a lot, then suddenly he left the USA along with fine trumpeter Freddie Hill.

Bob Cooper long a Lighthouse fav, did a lot of movie work as did Bud Shank - and Bud was smart, making very nice commercial (yet jazz) albums too, I played on some of his nice stuff - that's Bud Shank on a lot of the Lalo Schifrin film calls, Bullitt, Mission Impossible etc..... I also did records for Monk Higgins, and for John Klemmer, Bud Brisbois, Bobby Bryant, some nice commercial jazz recordings, very nice recordings.

Bill Green the gentleman star of jazz sax out here in LA, quickly made himself at home doing a ton of studio work, and did a great share of teaching fine jazz too (rip, he passed about the time I moved back here).....teaching Ernie Watts, etc....one of the greatest section players you could hire for everything and his Jazz Improv was some of the finest playing you'd ever hear, Bird or Sonny Stitt, Bill had the same class of soloing. He was contented with the monies and stableness of studio work.

There's a wonderful tribute to him with a Bill Green LA Jazz Society Scholarship available for deserving young sax players - he rarely played live but once in awhile did with his close buddy, the fine Jackie Kelso who did studio work and live jazz playing, opting in the 1980s to be the lead saxman in the Count Basie band for years. Jackie is now in his 90s (please note, we just lost the wonderful Jackie Kelso this year 2012) I believe and still frequenting the jazz clubs. All 3 along with the wonderful Plas Johnson the were heavy-duty sax section on the Motown record dates we did out here in the 1960s...they were also close friends. (see Plas Johnson's interview about our motown dates on my "Teaching Playing and Hangin' DVD").

Fine jazz drummer Frank Butler kept up with the scene, hanging in there with the tough jazz era of the 1960s-70s tho' died early on after a lifetime of heroin addiction sadly - he was highly respected and just a fantastic drummer and good person; another jazz drummer great who played the jazz scene out here for a short time in the 1950s was Bill Goodwin, terrific drummer, who moved to NY, long a fav with the fine Phil Woods group for years, recording with Phil and others, never quite getting his due imo....he, Max Roach, Art Blakey, Billy, and others were some of the tops in jazz - Buddy Rich of course leader of the pack, and Tony Williams later on as no slouch either. Shelly Manne did a lot of work on the Jazz scenes of LA but mainly at the Lighthouse and his own club the Mannehole on Vine St....he was always tasty and always a big favorite around town. I never worked with him back then, but yes later on all the movie scores and TV shows he did, full of humor and terrific in his playing always.

John Guerin came later after a thriving jazz career in his home-town of San Diego and the road, hitting it big in the middle 1960s for a hot studio career, later appearing live with the Byrds (pop tour) and the fusion Tom Scott-led LA Express, etc. later touring with Sonny Rollins....and Earl Palmer had a huge jazz career along with his studio career in New Orleans since the late 1940s, but once Earl got here in 1957 he was too busy to play much jazz, just going out occasionally. He played more jazz around LA as he got older, and helped jazz clubs like Charlie O's get started with his Tuesday night jams, encouraging younger musicians also - Earl was a warm and great musician, and played on some fantastic recorded hits in his #1 studio career as well as TV shows, and movie soundtracks.

Frankie Capp also returned to playing some fine jazz drums, is still playing - his big-band was one of the greats...Paul Humphrey fresh off the road with Les McCann (when Les was a stone-bebop jazz pianist) in 1964-65 was new to the Hollywood studio scene, but being a fine jazz drummer, he fit in just fine....did remarkable hits and while occasionally he got back out to do some fine jazz, he remained mostly a studio drummer.

Larry Bunker was HOT in the movie studios as mostly a percussionist after a great career in jazz drums and once in awhile stepped out live (if he found the time), ditto for Alvin Stoller, Stan Levey (one of the original Lighthouse drummers), Ed Thigpen, Jake Hanna, Nick Ceroli, Harold Jones, and the great Mel Lewis who moved back to NYC in the 1970s (he didn't like LA), and saxman Jerome Richardson moved back to NYC too, he got tired of L.A, a great musician.

Trumpet jazz great Jack Sheldon is still playing! He did a great money-paying stint as a featured artist playing and singing and doing his special comedy (he'd have you on the floor laughing) starring on the Merv Griffin Show along with carrying on his great jazz career out here, did some recording and he overall did well, is still active, god bless him, and his fine trumpet sounds on many a hit movie, his singing too, and his great humor on a TV series too.....Sweets Edison did some good studio work, mixing it up with his big-band jazz career and small combo jazz work too, what there was of it in the 1960s-70s and did more into the 1980s....notables in the trumpet world were Oscar Brashear on the Johnny Carson TV show, and Cat Anderson (with the Duke etc.). Buddy Childers wasn't around in the 1950s, but did some nice jazz things later on as well as studio work and conducting the orchestra on the Frank Sinatra Jr. tours.

Pete Christlieb took the jazz world by storm on sax in the 1960s and is still out there playing hot....Paul Horn was working a lot in the 1950s, sort of a technique-rich jazz style good music, good playing and used Gene Estes on drums, Lyle Ritz on bass, Emil Richards on vibes (Emil had been on tour with the great George Shearing; Joe Porcaro on drums, excellent jazz drummer. This list goes on and on.

Jazz-great fine trumpeter Blue Mitchell also did studio dates inc. some Phil Spector stuff too, was out here for awhile but retired back to NYC where he kept his jazz career going - jazz trumpeter Clora Bryant had a lot of kids and never worked studio work but kept up with a good live trumpet career; Vi Redd did also with her fine jazz sax career, her son Butch (Charles Meeks), who I taught on bass a little bit, later played bass with Chuck Mangione...

Others like trombonists Lew McCreary kept up a thriving live jazz career while being a top-drawer studio man, so did Mike Barone, Milt Bernhart, Bob Enevoldsen, George Bohanon, JJ Johnson, Grover Mitchell came later on (off the road with Ray Charles and Count Basie orchestras), and Lou Blackburn, popular at first in the studios, moved to Africa along with trumpeter Freddie Hill about the end of the 1960s.

Other drummers included a Japanese fellow, turned actor, sorry I forget his name - he was only on the scene for a short time.....you also had Lee Young, Lester's brother on the scene for a

short time, (he was early-on part of the Nat King Cole Trio) and then Lee was a long-time producer for Motown, his son an attorney for Motown Lee Young Jr.....

Bassists LeRoy Vinnegar stayed with the LA scene for about 25 years and moved up to Portland Oregon where he was the toast of the jazz-world there....other bassists were Red Mitchell who yes did his share of studio work (that's him on "Ode to Billie Joe", no drums), but finally left out of political disgust in 1969 for Sweden, finally moving back shortly before he passed away in Oregon in the 1990s, very sad - Red helped more musicians in this town, inc. yours truly get work in jazz....

Other bassists included jazz bassist Adolphus (Dolphus) Hasbrook who worked the very first record date I did in back of Sam Cooke, Chuck Hamilton a fav in early rock dates, Cliff Hils ditto - he finally moved to Lake Tahoe where he did very well in the late 1970s on...these were terrific jazz bassists.

Other fine jazz bassists, Joe Comfort (bassist for Nat King Cole, who kept on in the jazz world quite a bit and also worked studios for awhile; Red Callender who quit live jazz playing mainly doing studio work on bass and tuba; James Bond did the same thing on string bass but also became a successful realtor, I could go on and on.....

Scott LaFaro bass virtuoso with the patterns in the late 1950s (yes I played with him a little) died in a car accident while on-tour (similar to the sad Clifford Brown car-accident back east too) - I know Scott would have had a great studio career, he was a dedicated top musician.

Ray Brown didn't come off the road with Oscar Peterson to establish himself here until about the mid 1960s and was busy doing a ton of studio work but managed to get out once in awhile to play as did Chuck Berghofer....Ray toward the end of his life, opted to play jazz on the road, he loved that.

Pianists I worked with were mainly Jerry Mandel (Charlie Shoemake as a little later towards 1960), and a fellow with a strange technique who was a great pianist, there were others and it's strange I don't remember names of pianists so well from that era. Don Randi was a regular who also did pretty well in studio work, was a noted jazzman newly in from the east coast, and later on was a huge success with his fusion band in his club the "Baked Potato", still is playing also.

Mike Melvoin traveled in different circles a little later than the 1950s jazz scene out here....he arrived in LA 1962 and was quickly very busy in studio work but back playing live jazz today (sadly we just lost the wonderful Mike Melvoin 2012) - one of the greats! Roger Kellaway was popular mainly in the late 1960s into the 1970s playing live, did a lot of studio work too. Gerald Wiggins was a mainstay, as was the great Joe Sample (later part-founder of Jazz Crusaders) and Art Hillery of the So. LA jazz work but mainly in the 1960s and beyond. Evelyn Roberts also....fine jazz pianist! Evelyn is the sister of Ernie and Art Freeman.

Pete Jolly was a biggie in jazz but mostly in the Valley scenes....early on, his jazz accordion work in Phoenix was fabulous....there's more but you see how the popular widespread LA jazz scene here all sort of fell apart by the early to mid 1960s.

On the doc, Dan Morgenstern said it right when he said "there was really more going on here in LA than previously written about or thought about and certainly more places to play real jazz than in NYC, and a lot more jamming going on too" - he wasn't talking about the Lighthouse being "cool jazz" (but mostly, the "cool" innovated by the Dave Pell Octet)....he was speaking of the hot jazz played everywhere in South LA and a few clubs in Hollywood too. Jazz was everywhere, even Doug Weston had a jazz club on La Cienega back then, before his later famous pop-rock club on Santa Monica Blvd.

Finally...some real truth about the real jazz of the 1950s out here which was going on all over the spread-out city of LA, and into outlying areas like El Monte too to Redondo Beach, Long Beach to Pasadena and beyond. Good to see Teddy who had passed a few years ago, he was a fine saxman, a good boss, and a good fellow.

It was sure a different time alright, different audiences, different era - people LOVED JAZZ, were into it with great ears....there were no computers, no cell-phones, no fax machines, no microwave ovens, you had cars you could actually work on and fix yourself, people used to enjoy talking to each other in person (not on cell-phones), and they used to love to just LISTEN to real music, they didn't need a floor-show of looks and "entertainment", they actually knew sounds and loved real jazz.

CHAPTER SEVEN - DOC: HOW STUDIO MUSICIANS GOT THEIR WORK CALLS.

Studio Musicians, the busier 90-100 ones recording day & night, always had what they call a "phone exchange", something we all had.....a live-message-center you always checked in with, like having your own personal secretary. Some of us, especially the busier ones, had 2 or all 3 of them, as it was handy then to check in with one of their phones in every studio to get more work calls etc. We've been unknown to the general public and were mainly the top-of-the-line most-experienced mainly big-band (pre-rock) and/or Jazz Union Studio Musicians 350-400 of us by the 1960s, all totally independent of each other, and were never an "organized band" as a rock drummer exaggerates, and tried to "rename" us in 1990 -- FYI, Earl Palmer was the No. 1 drummer (hits since 1947). Studio Musicians, our only name since sound has been recorded - late 1920s.

Union Musician Contractors (who hired at the behest of arrangers/producers or sometimes on their own) used these gals on the phone exchanges as go-betweens to hire you for record dates, film calls, and jingles (ads) too etc. and they'd always put out reminders through the phone exchanges too to make sure you knew about the call (the night before), that all the communications got through OK.

Everyone was pretty accurate -- there was no room for mistakes in this intense-money business. Stakes were high which made sure everything ran smoothly - everyone took good care of business. And actually, when business is taken care of very well, it was sure a lot more enjoyable then too. All the studios had the 3 phone exchange direct line phones installed (they were: Call Nina, Arlyn's and Your Girl -- most of us studio musicians had 2 of them, Arlyn's and Your Girl).

Wherever you worked, the phone extensions were there and you could always use their studio phone to check in and pick up work, or confirmations - record co.'s would put you "on hold" sometimes to make sure they had you for the date, before they booked the studio, but they knew that they always had to firm up the call within 24 hours tops, or they lost the hold you'd put them down for in your appointment book. It was handy on the 5-minute breaks to run for coffee, check in on the phones, and bathroom.

Everyone was a free agent - we were all independent of each other called "free-lance studio musicians"...there was NEVER any "set band" ever. No-one, not the Union, nor anyone else got work for you -- people would recommend you if you had proven yourself on a few great dates but otherwise, no-one would recommend a "friend" (trying to break in the business), that was certainly too risky.

You could lose your own reputation by recommending someone who didn't fit in, couldn't cut the creative and note-reading dates, was a social nerd, didn't have the work-ethic, of the studio gear, and certainly wasn't a mature studio musician, great as an experienced top musician etc. Having "connections" didn't do it....your reputation and experience/playing did, simple as that.

And you would not risk that with any stranger or even other famous musicians -- who sometimes could not fit in with Studio Musicians who were definitely business-oriented, this was not charity. No-one played your horn for you as we used to say...it was an exacting business and your output was critical for the recording.

Indiscriminate hiring of anyone without knowing what habits they had was verboten....no-one with a drinking problem and/or drug problem was EVER HIRED no matter who they were or how great a musician they were..... You valued your fellow studio musicians, and didn't want to waste their time with someone who maybe could play but did not meet all the strict business requirements or who had some personal problems (drank, or used pills, or drugs either -- they could be the finest musician alive, but were never hired). It was a strict business only for responsible experienced mature fine musicians who were grown up and who took business seriously - people you could rely on.

Your popularity depended upon if you did the job right for many other record dates. Word would get around really fast about the "new guy" in town, who could not only read well, but was a good guy, was creative on dates, knew all the styles of music, but who also had no bad habits, was always on time, was a team-player and fit in well etc. That person was who we all wanted to work with and who would be an asset to the success we all worked so hard to ensure in Hollywood. Plus you had to live within 20-25 minutes driving time of the Hollywood studios.

If someone wouldn't show or be on time because of "traffic", it would tie up a lot of money riding on the record date and ruin everyone's schedules. If it went overtime plus, then there was cost involved too (why the Union made a rule that the "late studio musician had to pay for "all the overtime"). Your reputation was that you could "always make it and were willing to make it under any kind of circumstances" to a date (no matter what happened to your family etc.) - were there and tuned up ready to play when the 2nd hand hit on the starting minute of specified starting time. It was a business, and treated like a business -- you were out if you screwed up and were ever known to have any bad habits too. There was no "sick leave", no "maternity leave", no "family emergency time" - no excuses for not working....if you offered excuses for not taking the date any hour of the day or night, (other than already working) or had to be "late", you didn't work in our business... plain and simple.....

Sometimes the No. 1 call studio musicians (which yes, I was No. 1 call 1964 through the early 1970s) could ask and get time to be "late" if....you hired a “Stand-by” with your own monies to be there to play the part until you got there...usually no more than 10-15 minutes late tops. There usually wasn't a take until you got there, quickly tuned up, and got your balance and then the take.....record co's would OK that, but that was the only exception.

You immediately returned everyone's calls for work, you were absolutely punctual with everything and this is easier than you think, so much was at stake. Your time was bought by someone else, so they "owned" you for that time block. You weren't there to "have fun", but to help create a hit recording or do some good sides for an album, etc. but we managed to have fun anyway. Everyone's wit was quick and sharp and sometimes just a "look" would make us

smile and/or break up on the inside at the inanity of it all sometimes. And we could never take a vacation for more than 2-3 days, we would but never tell people it was "vacation", we'd say "we were booked already"..... you probably wouldn't get your status calls back in with certain accounts if it was known you were out of town for long periods.

We called all the record date employers "accounts" -- the Sonny & Cher account, the Beach Boys-Brian Wilson account, Bobby Darin account, etc., as they liked to use pretty much the same bunch of musicians (usually), the ones who played on their past hits, or they might also try someone who was declared the "new great studio musician" in town, etc. The new guy was used only once if they couldn't cut it, then back to who they used before, never to call the "new guy" again if he didn't work out for his initial record date. They needed to rely on you and your musicianship and behavior, this was an integral form of trust -- a lot of time and money was riding on these things. With 100s of options, it was rare to hire someone brand "new."

The Union was good with the benefits (residuals, re-runs etc.). The pension saving didn't start tho' until 1967-68, which means that none of us got credit for our pensions before that, but the Union made sure record co's paid on time, etc. and/or fined for any infringements of our contracts...the Musicians Union was very strong during those exciting day-night working recording years. The Union did NOT require that our names be put on the backs of record albums until some graciously did around 1973. Really tho', that was not important to us back then. Getting the job done well (so we'd work "next year"), getting home to our families, and getting paid for it all were the critical things. We had no idea that it would be a fight sometimes to get our just-due credits later on when it meant something. We were just doing our job, glad to go home to our families (and not go out on the road).

Believe me, the pay and respect was great. Working for my kids was more important and all I saw was success anyway. The finest musicians included a lot of ex-military in the studios. It wasn't a college crowd at all -- they all got their great experiences by playing professionally for many many years before going into studio work - many studied privately and a few did go to music schools like Westlake Music, USC and UCLA when they had more extensive fine chordal-learning programs (playing Standards was important in those days). A few (especially composers and/or arrangers) even went to Eastman or Juilliard, but that was rare....most got their musicianship together by live-playing experiences - the horns, rhythm section players etc., and in military bands too. It's still some of the highest-paying work you could ever find as an occupation, but the competition is fierce now.

There's tons of musicians living here in the LA area, and not much work, but they're slowly getting away from synthesized sounds. Just that it is more cut in home studios now, and the Union cannot police those well plus the online-piracy has eaten into any work too.

I still don't think many schools are the way to really go if you're aiming for studio work, except the Henry Mancini Institute-UCLA (note: it's now out of business), that's a wonderful finishing type of school. No other experience at other schools could compare to it. Colleges/universities are fine if you're a composer or an arranger or want to get a degree but even the great

composer/arranger/jazz keyboardist Clare Fischer called it a waste of his time -- that the musician can learn more in the field (after a good study on their instrument somewhere) and he said it is better to go to a private teacher to learn arranging and orchestration.

To hone your craft as a good musician and especially when learning good jazz improv, you always need someone serious to jam with. Many of us got that in the bebop jazz clubs 1950s, and under some pretty strange circumstances too sometimes -- you had to watch yourself and be careful sometimes as the plush jazz nightclubs were sometimes in the tough parts of town (they're not there anymore).

But all in all, it was the right place at the right time, and I had my music together well when someone walked in the jazz club and just needed a guitar player badly for studio work in 1957. You never know how things happen, it's usually accidental. You just have to be prepared, always play strong in your music, study well, practice a lot, go play with other good musicians a lot, work as many gigs as you can, and network with other musicians etc. and live in an area that uses studio musicians to get work as a studio musician. Also, it's mainly a youth-oriented business (except for movie work), so everyone older should look younger and stay fit for good gigs, good recording dates, etc. imo. No fatties. There's plenty of work as a good live musician too, maybe even better work. Certainly more fun imo, especially if it's jazz.

RECOMMENDED.....Recommended for Studio Musicians' real History -- The following books are excellent and present Studio Musicians as we really are/were:
September In The Rain, a biography on Nelson Riddle, tremendous great Arranger! Written by the notable Peter J. Levinson.
The Oracles of Del Phi, an autobiography by Bob Keane (his name was spelled Keene in 1960s), fine prolific producer (Ritchie Valens, did some Motown producing also - Barry White - yes I'm on bass on 1960s Barry White hits and 1950s Ritchie Valens hits on guitar etc., others).
Back-Beat, The Earl Palmer Story, #1 Studio Drummer on records (many many hits) since 1947 through 2000's, created many fine drum styles in Hollywood (began recording 1947 in New Orleans).

And the new Howard Roberts Tribute Film Documentary, which is now completed and for sale at the Howard Roberts Project site, with most of our interviews in it....a great film. Also, Finland produced a documentary on me 13 years ago, showed with great success in Europe and Canada but on the shelf now.. There's also much film in the can, awaiting to be finished for public consumption of our interviews in the past, and other Studio Musicians are writing their books.
For more info, please see my FAQ pages under LIBRARY at my website -- www.carolkaye.com

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Some Irregularities in our Local 47 (Hollywood) Musicians' Union Contracts.

It was Jimmy Gordon on drums on "These Boots Were Made For Walking"....but...they pay re-uses based on the Demo contract because they cannot find the authentic real recording contract for Boots. So drummer Richie Frost and Bill Pitman respectively get our re-use monies

on that, they were on the demo. There are some inaccuracies on contracts, or like the missing "Pawnbroker" movie contract, they can't find the "Boots" actual contract. And of course record companies never put the recording musicians names on the recordings...see other posts about why this is, it's always been that way. Record co's were wise enough not to put us on the backs of records of those young groups....those records wouldn't have sold if the public knew the truth: studio musicians as old as their parents recorded music for those groups, we didn't use drugs (coffee was our "drug") and were mixed races to boot during the time of racial unrest (1960s), plus just to look at us, with our studio "stone-faces" with no animation during TV times? Uh-uh.

About "Boots", I do remember Hal Blaine being on the "Goodyear" commercial using the Boots tune - I was on that too, so was Chuck Berghofer, who played the intro sliding bass player (string bass)....Hal's getting it confused I think with the actual "Boots" Nancy Sinatra date....even Nancy herself says it was Jim Gordon. FYI, anyone can buy "gold records", they cost us $50 each back then, but I never saw any point in buying them at all.

The only "gold" record I have on my wall was received at the time I appeared at the poignant Ritchie Valens new Recreational Center opening, because Ritchie meant so much to me. The only gold record I proudly display is the one given to me a few years ago at the Tribute dedication of the Ritchie Valens' Recreation Park in Pacoima. I'm proud of it because I loved working/recording for Ritchie back in 1958 - he was a warm good-hearted person who did play his own guitar solos, and was wonderful to be around - he literally changed my mind about wanting to not work studio calls then, as I tho't that if more were like him, then studio work would be OK to do. I needed money for my 2 kids and mother....but was conflicted as I loved playing bebop jazz yet, it was being replaced in nightclubs by rock and roll. I recorded on guitars 1957 on and picked up the bass accidentally when the bass player didn't show up at Capitol Records in 1963.

My Log is accurate history and I've been consulted about it by Local 47 for paying re-uses. Sometimes, the record co's would change the dates of our record dates to avoid expensive "late fees" (checks were supposed to be in the Union within 2 weeks), or other such errors. Musicians not listed correctly (or sometimes left-out, and put on "other contracts" on dates they weren't on just to get them paid etc.. I'm one of the few who didn't throw their Logs out (maybe the only one) and also have most of my appointment books that date back to that era.

Post Posted: 13 Jan 2007 About musicians recording contracts: sometimes a musician is called and then not used except with a specialty thing...like Lyle Ritz playing uke on one of the Beach Boys cuts. He's just put down on the contact without the uke specification....but that's what he played, uke, not string bass on the cut. Lyle has always been a fine uke player, and in recent years, has been a "uke jazz star" in Hawaii and the Far East and put out some good recordings on ukulele.

Other things like that are sometimes errors on the contracts, especially when they started switching over from using 2-3 bassists on early rock dates (string bass & Fender and sometimes Dano bass guitar all together), to only 1 bass, elec. bass (the Fender Precision was *the* only

bass everyone used in the 1960s recordings). Sometimes the string bass player would sit out 3-4 tunes and then only play on 1 tune in the 3 hour record date, but his name is credited with all 4-5 tunes no matter that he didn't play on them all.

Sometimes the studio musicians' name would be inadvertently left off of a contract and to make up for that loss of pay, they'd pay that person on another contract where they'd just stick his name on....a recording date he never appeared on, but his name is on the contract to "make-up" for the legal loss of pay so he'd receive his money.....that has happened to me at least twice where my name was left off of the contract, and I eventually got my money but paid under another number (another contract) - usually some throw-away date. You have to laugh as I was working day and night and how could I "legally" be in two places at the same time when they'd add my name to "pay me for the mistake"? Actually, no-one ever thought these records would be so famous for decades like they've been, so what's a little mistake on the original Musicians Union contracts 50-60 years later?

After some stolen or misplaced contracts were missing after some "historian" was given access to the Union files, they stopped letting people in (even tho' our Federation has copies too for our Pensions), the contracts are now locked in a vault and no-one is allowed access to them.. Also, so many wrong dates and wrong musicians are quoted on re-issues because:

1. The singer's overdub date was always listed by the record company as the "legal recording date", not our tracking dates. For instance, some of the Motown especially lists the singers overdub dates 1-2 years later than the actual musician-recorded tracks....and of course we all worked for Motown (out here since 1963) for cash (checks or cash) dates for awhile the common practice when the industry first grew out here, thereby giving them "many chances to make money" before demanding them to "go-Union" like we did with other new fledgling companies. You see some of my early log dates spelled "mowtown", hence, probably paid in cash, not even checks. Everyone did Motown, it was good music, Perry Botkin used to complain that he couldn't get us because we were booked by Motown (see my log dates).

Why did we do this against Union rules? Everyone sometimes did this early on in the 1960s (see note on website home-page about Billboard article on "new Motown offices, 1963 in Hollywood), to help a struggling new company get started and then we wouldn't work for them after they hit it with one recording until they joined the Union etc...plus, with Motown, we liked the music - it was a welcome relief from all the "ditch-digger" surf-rock. Motown producers also paid well.....one trombone player also said "we're making history" - well I never tho't that way, it was just work and pleasant music to record.... there were 9 of us bass players who did dates for Motown from 1963-through 1968-69....Arthur Wright was the first one, I was 2nd, others include Rene Hall, Bob West, Ray Pohlman, Ron Brown, James Bond, Red Calendar, etc.

2. Record companies (and most book writers) go by studio sheets which are mostly erroneous, flawed sheets that were filled out in the booth by engineers for the record companies....no-one had time to fill those out correctly and are considered unreliable for any information according to who played on record dates, not reliable for anything correct on dates. Only the Local 47

Recording Contracts are considered reliable, and you see a few of those mistakes I'm listing in my posts here.

3. In order to avoid the hefty Late Fee Fines that Local 47 imposed on record companies (they had two weeks to get our checks to the Union), sometimes they also listed the record date as much later than it was to avoid paying 1,000s of dollars Late Fees....and so the wrong date got out on quite a few record dates. These were sometimes corrected, but there's many that were never corrected.

4. Record companies deliberately kept our names off of the groups' records we cut the music for because of the phenomena of the baby-boomers, and the wealth they produced by buying our recordings known as the group names. None of our names are on there (a few did add our names but hardly any), as it was a sales ploy to misrepresent the music as "being cut by the rock groups themselves" in order to keep the fantasy up that "young musicians, the boomers' own ages" were recording the music they were buying. I doubt that the records would have sold so well if they could have seen us, guzzling coffee, as old as their parents, looking like their parents bored, and in the 1960s, totally integrated (at a time of race riots) and happily working together too. It was easier to carry the fantasy along and not mention us at all....and of course, no-one today is going to tell the public "oops we lied to you" etc.....

Record companies were smart in promotion and we all knew that a lot of their planted stories weren't true (groups recording their own things, instead of the truth of Studio Musicians doing it for them) but that was just the course-of-business. Being "stars" and/or getting our credits didn't matter to us (and it still doesn't with most of us). A few groups were created by our music first!

The real downside of all this imo, worse than just us not getting our credits is the fact that the omission of our fine group of Studio Musicians (a name commonly used since the 1920s) from just-due credits opened the door for all kinds of opportunists - to use a kind term, who write all sorts of books with errata exploiting this gray area for their own zzz "fame" and money agendas. Studio Musicians never did get credits overall. It all began in the 1920s, traditionally, names for credits on records are never given.

And so these wannabees litter the history of our hits with silly, wrong and bad "history" books that don't even come close to what is true -- even one used and exploited our social security numbers!...Now that's a lot of nerve, something that was never rectified tho' the book company in San Francisco placated the Union who also complained, with "that'll be corrected with the next issue"...it never was. You can see evidences of this on many a website which a few wannabee "historians" using it for their own personal uses - people tend to believe anyone. Too bad so many seem to talk their way into confidences of the families of vips who are ill...you'd think that so incidences of the past would alert them to all to be more careful of what is said..

We worked hard, and were dedicated to playing as great as we could, creating our parts and earning good monies to go home satisfied. It was a business, a good business, but strictly with some of the finest most-experienced and creative musicians around (mostly jazz and big-band

musicians - there were very few rock musicians recording rock and roll back then. Day and night we were all creating the lines and recording all the rock, soul, and pop music of the 1960s.

Specialty Records where Bumps Blackwell first produced, after many productions early 1950s in New Orleans, some big hits there! ....moving on to Keen Records in Hollywood with the Sam Cooke stuff). The recording business I knew and was in at that time 1957 used both black and white musicians....and as in the Jazz fields which they were closely allied with (some were Jazz musicians, and most-certainly fans of Jazz)..... always mixed until more whites got into rock and then it was mainly white for awhile after that in the rock fields.

I met and worked for Maxwell Davis, many many Afros-Americans who produced the mid to late 1950s hit records including Rene Hall, Plas Johnson, HB Barnum, many others....it was flourishing heavily with the black wave of recordings, but also influencing the white people who many also quickly learned from Lester Sill, Lee Hazlewood, Bumps Blackwell, Maxwell Davis, HB Barnum and from Lee Young (he later produced for motown out here 1963-64), Lester Young's brother who played drums for the Nat King Cole Trio at times. This is a history not widely known no. Lee Young was terrific to work for as was Maxwell Davis (both from Jazz world fine producers), there's more ...Jerry Long other fine Afro-Americans who some credits as late 1950s producers.....and while Lester Sill was going with his Duane Eddy recordings, that type of rock, Bumps Blackwell and all at Keen were going with all pop, soul, and R&B (combining the styles too). Lester is to be counted as an original type of producer too, he was an early influence and I've always admired him, and known him since before he was partners with Phil Spector.

Also around was Rene Hall who wrote/composed music for the all-black movies of late 1940s and 1950s.....btw, it was Rene Hall who popularized the use of the 6-string Dano Bass Guitar as a solo instrument and had many a hit rock record using the Dano in the mid 1950s (why Bob Keene used him as solo riff on the hit "La Bamba").....Rene was also a producer back then.

This was way before the heavier schedule of mainly white producers getting into rock and roll, and soul records....there were great producers in Hollywood yes, but they were doing the 1950s white pop and semi-jazz records like Frank Sinatra, etal yes....but not rock and soul stuff...most didn't know how to produce those rock and soul records - Lester Sill was a ground-breaker as was Lee Hazlewood in producing in the early days, and yes he hung out some at Keen Records too with Bumps Blackwell. Interestingly enough, I did recorded guitar on some of those Pat Boone copy-cat recordings of rock yes, and producer was white -- and influence was huge, sometimes copying what black artists/producers did.

I have no doubt that Lester Sill personally taught the young Phil Spector the ropes of producing when they formed a partnership Philles. I've always liked Lester Sill, a straight-shooter, and we all sort of sensed he got a raw deal from Phil 2-3 years later when they split from each other. It's

claimed on the Gregmark site that Phil never paid Lester Sill the $60,000 he owed him and it's plausible it's true. Lester has always been fair in his dealings, always paid his bills and had the finest reputation.

David Cavanaugh, Neely Plumb, Randy Woods, Milt Rogers, Cliffie Stone, Joe Hooven, Larry Gordon were around in late 1950s producing white pop ....I'm sure some will recognize these names, wonderful people to work for. FYI, it was Lester Sill who got Lieber and Stoller started as a songwriting team in the early 1950s. Lester's son Chuck Kaye, I met him with Herb Alpert who set up Herb's famous publishing companies too. Chuck was wonderful as was Lester to be around, sharp nice people.

NYC was doing a lot of recording up until 1959-60 and then IMO we took the lead away from them by that time, there were so many hits coming out of Hollywood.....many NYC Studio Musicians quickly moved here to be in on all the increasing recording day and night here, not only records, but movie scores and the new TV-show film work.

Phil Spector had a great ear and at first, learning from his then-partner Lester Sill about producing started a company with Lester (Philles) but by 1963-64 that partnership was dissolved. Phil early on began innovating many things including being the first to use those thick baffles and the first to use earphones in the studio as well as with more and more tracks to play with, I saw him bounce tracks around in experimenting in the booth on the playbacks, he was amazing. I never thought about it much back then, but did remember the course of events of those times. I was around all that history, just accepting that was the way it was.....never thinking that later that history would be lost or ignored like it was.

It was a fantastic time. All the early Producers (many of them black) loved music, loved to record great sounds, and so the creative process started with great care and love for the music and musicians - they made it pleasant with their enjoyment and they admired the Jazz musicians, using them and their creativity (as well as fine recording techniques) extensively on all the early records, that's how all of that first got started.

I had no idea at that time I was in the middle of the genesis of the later-1960s creative processes started in the 1950s - to me it was a continuation of all the Jazz musicians I was then working with in the Jazz clubs, mainly the black clubs where it was very hot Jazz....we were as "one" back then. I loved those musicians and so studio work was a feeling of togetherness and fun in creating lines even on the simple stuff, it was fun. I sure remember recording a tiny bit later, probably 1959-60 when it was Pat Boone copying those early soul styles. He was a great singer tho', nice guy we all enjoyed working for Randy Woods, Milt Rogers, older and wise producers, always love for the music, with the effervescent Pat Boone singing, probably copying the black styles of music.

The producers were smart men and by that time it was going more pop then too, the biz took off. Many of the black producers worked under-cover not being signed to the Musicians Union

and we were glad to get the occasional record dates from them and forced everyone to go Union at some point then, so it added to the Union signatories too.

As a testament to Bumps Blackwell's innovative producing....he was back at it in 1983 when he hired me to come down to Hollywood (from Monterey) to play bass on his newest album with the fantastic Yma Sumac, of 6-8-octave early 1950s fame, her great voice on some hot-sellers at that time.

I had run into Bumps accidentally at a doctor's office in LA at that time, what a great coincidence but sadly, he was 1/2 blind, not feeling all that well (this was about 2 years before his passing), but still was the same optimistic Blackwell about producing HITS....he was always geared towards that from the first day I met and worked for him on the Sam Cooke dates 1957, after he walked in the Beverly Caverns Jazz Club to hear the Teddy Edwards group I was playing guitar with. His spirit was looking forward to the "next hit" all the time, he was energetic always - he loved music, loved musicians, especially the ones who loved to play and was always fun and pleasant to be around. Bumps Blackwell was a great innovator in the initial times and is represented in many films, Little Richard, Quincy Jones and Ray Charles (both of whom played in his band in Seattle.)

We had fun talking at the doctor's office 1981, going over "old times". Bumps wanted to do it again with Yma. He had signed Yma Sumac to make a boogaloo soul-pop album that would sell well in 1983! ....and to my ears he did it! It was like old times to work hard towards his goal of a hit.

I had brought my guitar along to overdub on top of the basic track, some funky guitar rhythms too with that great operatic voice of Yma Sumac who was still beautiful at age 55-60 - her voice was fabulous even 30 years after her initial huge success and she was charming too. I remember how my 1st husband Al Kaye had turned me onto her records when I was 18-19 years old in early 1950s, when she was at her peak of stardom back then, she was a gorgeous beautiful woman, and still was beautiful 30 years later, and charming yet refreshingly all-business too. I could tell she loved working with Bumps and trusted his producing talents....he was excited. We were excited about this fortunate time to record.

We cut some nice tracks with conga too, and it was different yet musical and rhythmic....we all knew it was something different and exciting for 1980s. Normally producers do NOT give you any copies of what you cut (her voice was fantastic, not entirely 8 octaves like it once was but even 5-6 octaves will keep people listening to her!) - but Bumps let me have a copy of one track we did which I still have. We also hung out having dinner together. and talking about the "next track" etc. - it was exciting again, we were all happy about the tracks. While I have this one track (and part of it is on my "Bass Performances" CD, with Bass DVD Course, without Yma's voice of course), I do have that tape-copy stashed here at home with Yma on it, will dig it out soon.

Anyway, maybe it was a premonition of Bumps for he wasn't in great shape (and neither was I)...but those tracks are a great testament to the fantastic producing and innovative abilities of

the "ahead of the gang" producing Bumps always did, 30 years later! He left proof of his legacy to the producing with his Sam Cooke, other hits of the 1950s after his first years of producing in New Orleans in the 1950s.

Bumps (Robert) Blackwell was a good person, full of love of music, a fine Jazz vibes man too, I got to play some late 1950s Jazz gigs with him, and he introduced me to Nina Simone who was playing in a Jazz club off Wilshire Blvd in those years -- he was respected by everyone. Quincy Jones and Ray Charles got their starts in Bumps Blackwell's dance-band in Seattle long ago -- he gave so many fine Studio Musicians their start in the recording business.

CHAPTER EIGHT. LATE 1950s, RECORDING & LIVE GIGS, RE-MARRYING.

I have practically all my LOG sheets for early 1960s but nothing for the late 1950s, but I did do quite a few record dates then, even big dates with Bing Crosby, other names at that time. It wasn't just work for Bumps Blackwell, nor just the demo dates for H.B. Barnum who yes, could write for soul music very well - yet also welcomed some spontaneous inventing of guitar lines. He even hired me to play live semi-Jazz Soul dance gigs in his band for South LA and South Central nightclubs, and dance-halls….the crowds were always dressed to the teeth, and fun to play for.

That's the first time I heard the great Ray Charles hits was when H.B. sung them and played piano. He was versatile and able to play some fine sax solos too... that was fun music: What'd I'd Say, It Brings a Tear,, as well as the standards we'd play ….all hip styles of music, and then go into some good Jazz too...all wonderful gigs that paid well. He'd use me on his demo dates, It all paid well, and if you were good enough, it would lead to better more-established dates and you were on your way then…..

H.B. was good to work for and soon I was doing guitar on some Ann-Margaret dates at RCA, her very first record dates - a nice young gal who could not only sing, but dance too in films, and was totally humble yet very professional in all she did, and a pleasant person too! I did some early calls for the Isley Brothers, Do You Love Me, was one hit, as well as the first hits of the Soul group, the OJ's...wonderful singers, dancers, I believe I did a live gig with them too. That was all fun stuff as it was commercial music but fun to play, being from the Jazz world. It felt natural to work live gigs, doing many fine record dates with H.B. He always hired musicians according to how they played, not the color of their skin, we got along just fine. I met his wife Louise who just had her baby boy, a beautiful little baby, they named him H. B. Barnum the III (H. B. was the II). Louise was white and a very sharp nice lady, very business-minded too. That's who you see in the picture of the rehearsal with H.B., little "H" attempting to play the piano while H. B. was playing sax.

I also did a couple of nice gigs with Bumps Blackwell on vibes, he was a fine Jazz vibist and nice to work for, good Jazz music was what we played. And still was working some of my important Jazz gigs with Red Mitchell, and others like Joe Comfort (bassist for Nat King Cole), bassist Cliff Hils who had a smart goatee (forever combing it too!), and also worked with others like Ted Dale local band drummer who later did some studio work then sort of disappeared, as so many did, just do a few record dates and then were gone. I had met rock drummer Hal Blaine while doing some demos and a few gigs with H.B. Barnum, who liked his sounds - Hal was mainly from the mainstream clubs, had worked at strip-tease clubs in San Bernardino, was on the road with a rock artist etc. He played with a hard back-beat, and recently moved to the Hollywood area and it was about 1959 when I first worked with him.

Earl Palmer was the No .1 Call drummer and the former top recording drummers, Jesse Sailes and Sharkey (Ed) Hall were also still doing a lot of the record dates along with Earl - who I believe was just doing recordings. I did some nice jazz gigs with Frank Butler, the "other"

drummer getting a lot of attention besides Billy Higgins in the Jazz scenes, what a great drummer. And a few others including Bill Goodwin who later moved to NY.

We were working at the huge Nite Life nightclub on So. Western, Jazz gigs, with a huge crowd of wonderful folks, when suddenly the familiar Sammy Davis Jr. jumped up on the stage and looked at me with surprise on his face (I was probably the only white person in the swanky club), and Frank Butler the drummer, quickly said "she's cool Sammy"....and I played a few fast bebop licks so Sammy smiled, called out a tune, turned around and sang....I "passed".....and also played behind one of the world's greatest talents....all by ear! It was terrific. The crowd loved Sammy and we had a great gig there. One moment tho'....when I was done with the gig and talking to some of the great fans there, one lady walked up and sort of said something in anger to me, I forget what it was now, it wasn't important, but took me by surprise and I refrained from answering....I was by that time, well-known in the black parts of town with all the gigs I had been working, but someone quickly said "don't mind her, she's that way with all white people"....it was OK, I understood, no problem.

I had many great gigs at the Night Life, at the 2 clubs on Washington Blvd., and other fine South LA clubs like the Santa Barbara Room, later on with the Intermission Room, and at the Beach towns too, Pancho's, some jazz clubs all over LA....this was late 1958-59 and you started to see clubs shut down and re-open as rock clubs, glad I was recording then.

I had moved my family up to a small 2 bedroom apartment in No. Hollywood, just north of the 5 points of the corner of Burbank, Lankershim, and Vineland Blvds. The Safeway was in the southeast pocket, and they had a Ralphs, in the north-west pocket, and many nice shops along Lankershim, 1958 on the downtown No. Hollywood had a very nice swanky stores for the wealthy Toluca Lake crowd too. No. Hollywood was a friendly place in those years, nice apartment buildings all over, a nice church not so far away. Where we lived, my mother could take nice long walks with Peggy and Pete along Lankershim Blvd, window-shopping and enjoying the sort of "village" small-town atmosphere, she loved it.....and Peggy found a nice boy her age about 7 years old to play with too - his mother was the manager of the little motel across Huston (and Vineland), the street our home apartment place (mostly in-line 1-story apartments) was on....life was good, the higher rent was worth it.

Record dates, and even Jazz gigs were very sporadic tho' by 1959, so I went looking for another day job to work for insurance. I didn't mind working day and night as long as my family was safe and we were doing much better then. I even bought a nice spinet piano for my Mom who was thrilled to be able to play her piano pieces again. My kids heard her play Chopin, ragtime pieces and wonderful music all the time. I had a decent car, a 1953 Cheve Coupe, and found a good typing job at the Bendix Publishing Co. typing missile manuals ....all those greek formula things. I was part of a pool of about 6-7 typists, and found a couple new friends, Patsy from Texas, and Jean a singer btw.....and we paled around some, and worked very hard when Ann Mulligan our Supervisor demanded it. Ann Mulligan was an older and very sharp lady in charge of the typing pool at Bendix, a huge aerospace sub-contracting company.

The Bendix place had about 20 writers in the Van Nuys building...and sometimes the pressure was so great, we worked hard, typing 140-160 wpm on those then-new IBM wheelwriter typewriters....seems the repairmen were coming almost every 2-3 days to fix them. Government contracts demanded the manual publishing work to be done by a certain date constantly, it was a pressure-job, easy tho' to type fast and it helped pay the bills for us too.

I managed to keep my guitar in the car and instead of going to lunch, I'd go to the car during lunchtime to practice. I had a black button badge, cleared for top secrecy and yes, I could be trusted. I didn't drink, didn't use drugs, any of that....even when working the bebop jazz gigs, 2-3 guys were in the backroom doing drugs, hash, pot you name it sometimes -- cocaine wasn't around in the late 1950s, at least I didn't see it but occasionally saw heroin, I just never was around all that, staying in the front of the club chatting with nice customers, or having my orange juice. I'd say about half the musicians didn't use drugs, they occasionally drank some but were careful with that too. Hah, I remember one night, Billy Higgins and his brother (nice fellows, good family) were trying to talk me into moving some pot for them in the trunk of my car! NO WAY! I told them so too, they had no idea what I did in my day job but I was not going to be a part of their habits uh-uh! Asking for trouble.

As far as I know Billy just did the pot, his playing didn't seem to suffer like others sometimes did and you'd kind of made up for something here and there in the music for those under the influence sometimes, no-one was the wiser. But Billy was always in the pocket and was a great drummer, always with his famous groove. He really loved music, loved to play, we called him "Mr. Time", a fantastic musician. Clubs were always jam-packed, full of fans at the bebop jazz gigs, they were sure fun to play in, there was so much excitement about good Jazz music. I'd get home to No. Hollywood about 2:30AM, sleep until 6:30, hurriedly get up, grab a quick something to eat, shower and drive to work by 7:30 work from 8 to 5:00 (1 hour for lunch), go home play with the kids, and usually had a work call either live jazz gig or record date 8PM or 9PM on..... so eat, play with kids, sleep half hour, get dressed, go to work at night. It was pretty constant like that day and night several days/nights of the week.

As far as family life, we'd go to the new McDonald's on Victory Blvd near the nice Sears-Penney's Shopping Plaza Victory and Laurel Canyon Blvd., have a 14 cent cheeseburger, malt, and take in the nearby drive-in movie....Mom and the kids were happy ....I even made enough to buy a little TV set for home 1959. Sometimes, if I was careful in how I asked and there wasn't a "rush" on the typing job, I could take a half-day off to go do a daytime record date. Soon, Ann Mulligan who had appointed me "head typist", was getting peeved at my taking off sometimes.....anyway, it was all good for awhile, and I did my jobs all well too.

I had bought the kids some great toys for 1959 Christmas and stashed them in the trunk of my Cheve about 2 weeks before Christmas time, it was to be the first wonderful Christmas. We had had a little trouble with some low-life next-door neighbor pouring sugar in people's cars , he was gone, evicted after he tried to boost his kid through our window to steal. Having your car parked outside all the time was safe enough on the little street next to Vineland where our back-door

was. I woke up one day, think it was a Friday, to find my car GONE. I found out through the Police it had been "re-possessed" ....I had no idea why, I was making the payments just fine.

But had discovered it was taken for some old bills that Al and I both owed, he was supposed to pay and he never did pay them. I had to come up with a lot of money to redeem my car. But I had a gig with H.B. that night, I missed my day job....and H.B. said he'd come over that early evening to pick me up, luckily....so I went to work but worried about the toys in the car and getting the car back. It was no easy deal...it would take me time to get all that money together, so the next night, Saturday (or maybe it was Sunday evening), I took the kids for a walk up to where the car was stored on Vineland, almost a mile away.

I saw my car behind the fence, and just instantly jumped on a storage can and got over the fence while my kids waited, a dog barking but *nothing* was going to take my kids' Christmas away from them. .I opened the trunk and threw the toys over the fence to the kids who were wide-eyed by then by all the nice gifts. I got back over the fence, whew and there we were: Peggy riding her new red scooter home and Pete pulling his new wagon with all kinds of toys in it. They found out that night who Santa was, but didn't mind going home with their loot!

No-one ever found out what I did - I shouldn't have done that, but they wouldn't let me get anything out of the trunk - I felt I had to. After so many years of struggle, my kids deserved their toys for Christmas, their first real Christmas. H.B. thankfully lent me some money in-advance after that, and so, after Christmas, after riding the bus to work and back and H.B. picking me up in his black Caddie for night gigs, I was finally able pay off the amount and get my car back, whew....angry at Al? Yes, but I knew he was ill, not working etc.

I used to try to go to Al's gigs to try to get some child support, and I think he gave me $10 one time but it was obvious he wasn't well, was drunk all the time, and not doing well. I had to make sure the kids and my mom and I were OK - those years of struggle gave me the incentive to go more for the lucrative recording dates, rock or no, it was easy money, and I continued the day job but finally, quit when Ann, my boss who knew I had kids to take care, would ride me over and over, saying all kinds of petulant criticizing things ....she didn't have to. I knew my responsibilities and I took good care of that job, did all the typing just fine, and tried to please her as much as I could - she had wrinkled skin, and probably once was a beautiful woman, she certainly flirted with all the writers.

Ann Mulligan was a married lady whose husband adored her. One day, I got to talking to one writer, who sympathized with me through all the tough stuff happening with Ann, I was feeling like her prisoner. This writer was a relief to talk to, with understanding. He said he had a friend who was looking for a nice girl to date, and would I be "interested?".....at that time yes, would be nice I thought, for a change. That man was later to be my second husband, David Fireman.

Anyway, I finally had the nerve to quit Ann one day - she was surprised. My mom had just gotten her Social Security and could afford a place of her own, and I still helped her with some money too. I moved to a small apartment, a 1-bedroom with my kids (with a pool!), and enjoyed

just playing music and recording 1960. David and I started dating, he had a boat, a 28 footer cruiser, so we enjoyed fishing together, he got along fine with my kids.....and within a year we had married. I had gone to Judaism school mainly to please him and his family who seemed like very nice people, but also I enjoyed the biblical stories and took it all very seriously including the cooking and observing of the Jewish holidays and rituals.

David was a lot older than I was. I had dated a couple of younger men, but preferred the maturity of older men, especially a straight businessman like David - no more unreliable musicians for me! He owned a successful spare parts business, buying the airplane parts from the government to re-tool, certify and sell. I'd go with him sometimes to Air Force bases where he'd buy his parts, have them re-done, and certified and sell them back to the government - it was a legitimate business. He and I hit it off, he seemed OK with the fact I played music but he actually drank and I didn't, yet seemed OK. He was impressed with my integrity and hard-work ethic I think, and I was young and pretty, tho' I had two kids which he seemed to treat well, they liked him too.

So in 1961 we got married, and later in 1963 we bought a nice home from recording engineer John Neal, 4905 Forman in Toluca Woods, just north of Toluca Lake, on the border between No. Hollywood and Burbank. It was a sleepy village in those early 1960s and was a nice place to live in a pretty area, very desirable to raise kids in. I got along with David's family, and they were very pleased I cooked the Jewish food tho' sometimes, I wasn't all that good at being a cook, and we observed the Jewish holidays. David and I tho' soon didn't really get along, he was always a little hard to understand and very stingy, and finally I understood why he didn't tip people well - he caught me tipping more one time and swatted me, hurting my nose, which he apologized for later....things like that didn't seem right but I was determined to make marriage a go. As we agreed upon, I was paying about two-thirds the amount of monies every month, house payment, food, clothes, etc. as I supported my two kids -- he was always extremely careful about what this and that "cost"....and I respected his wishes, and earned and paid my share of the costs.

But... he did not like me working with "black men".....it was bad enough working with white men, but he sure didn't like it and I thought if he knew H. B. Barnum more, who I worked for quite a bit at that time, then he'd change his mind. He'd know he could trust me, tho' I doubt that he mistrusted me, it was more the old-fashioned prejudice I believe.

About this time, 1961, I had had a double hernia operation (from carrying heavy amps) and so David fashioned a strong welded cart for my amp, and that helped. He liked the music I was playing, and I thought if he knew my crowd of musicians a little more it would help his feelings so he wouldn't worry nor be jealous. We planned a boat trip and so I invited H. B., his sister Billie a terrific studio backup singer and wonderful person, she was married Pat Crotty a terrific man but he stayed home this time, and also Jack and Gracia Nitzsche went on the boat trip too. Jack had been H.B's copyist and "go-fer" man throughout all the demo dates, and recording dates. Everyone liked Jack and he was right there helping H. B. all the time. Sometimes during the waiting for the studio room, a date would run late, and H. B. would still be quickly writing his

charts for our date - I saw H.B. put his ears to the wall more than once, and quickly jot down some lick he heard on that date, it was good enough to use for his stuff - at that time, everyone was getting ideas from everyone else anyway, no-one really knew how to arrange for rock-pop-soul dates. Everyone seemed to borrow from everyone in those years, it didn't seem so wrong.

Still, it was amazing how H. B. could come up with such fine arrangements just for that particular style of music - he was the only one who knew how to arrange for the new styles of music. I did the early O.J's dates etc. with H. B. arranging, but he'd let me invent too on my guitar parts, I loved that kind of soul music, and it was fun to play too, especially when most of the singers at that time were terrific singers, great lead vocals make you play better, and vice-versa.

That's where Jack got a lot of his ideas, I think, for his later arranging tho'. His experiences working for H. B. were invaluable, and actually Jack remained the same nice guy throughout his career I'd always known tho' I heard about his later drug uses, I simply wasn't around him to really know any of that. In the 1970s, I bumped into him in an elevator one time going to my attorney's office, it was great to see him for the first time in years and he was the same Jack I'd known for many years, we were both happy to see each other! Jack's wife Gracia, in the late 1950s and all of the 60s, could sing those super high notes which no other singer could reach -- what a voice, they made a wonderful couple and Gracia did some of the recordings we worked on together too well into the mid 1960s before she started having kids.

So that was the guest-list to take out in David's boat, I think it was in 1962. I had been doing some dates for Phil Spector by that time too, more on that later. The Boat Trip!!

We all met at Paradise Cove where Dave's boat was moored. I had earlier helped him scrub the boat down, it was familiar work, I did that with my first husband's boat too, even helped Al fiberglass his new fishing boat hull back in 1956. I liked to help Dave, and I think he appreciated my feelings for him and his boat too....the fact I was a hard worker also. We took on out about 7AM in the morning and were catching a lot of fish, it wasn't halibut like what we usually caught but a fatty fish Benita - some think it's useless, not all that good.. But that got boring after awhile. We were about 8-10 miles out from shore, it was a nice day, not a cloud in the sky.

I had cooked some fried chicken, and had baked a lemon cake, and made some potato salad, and everyone tore into the food. We were all having so much fun, and David enjoyed H. B., Billie, Jack and Gracia....it was turning out well. Billie, however started to get a little sea-sick after eating, the ocean started to get slightly rough, and she laid up on the top deck. We started to see some small blue sharks, 2-3 footers, coming around the boat. For fun, a couple of us hooked up some fish we had caught and started fishing for blue sharks, they seemed small and harmless.....

Suddenly bigger and bigger blue sharks were surrounding our boat. I told Billie "you better get down in the hold, we've got sharks around us." Billie replied "aw there's no sharks around here" and I said "you should get down, look!" I was worried about her up on deck, one look and she

quickly got down in the hold, and then Gracia, little Gracia, hooked onto a giant of a fish.....it swam underneath the boat and bumped it 2-3x, we were all telling her to hang on, don't pull on the line, and the thing came up on the other side of the boat kind of calm, where Jack took a gaff and gaffed it in its head The blue shark jumped up, it must have been 12 feet long, and the gaff broke. The shark swam away with the top part of the gaff in its head! Uh-oh.

We were shaken, Gracia put her pole down, and the men kept on fishing, but Jack kept saying for awhile "he's coming back to get me, he's coming to get me"....we calmed him down with some beer, and the men kept it up with the 12-lb test lines, they managed to get two 8-foot blue sharks, playing them to wear them out and then netted them, and tied them to the boat -- they weren't dead tho'. One of us touched one and it reeled up trying to bite, we learned better. And after that, feeling bored finally, we went in.

The main pier was full of excited people....they weighed the sharks, cut their heads off and we divvied up the meat. I could never cook that shark meat cut up in the freezer, knowing where it came from tho' somebody said "they catch shark and sell it for other kinds of fish", uh-uh not for me to cook. That was one heckuva get-together, none of us would ever forget that trip. And David seemed to be friendly to everyone after that. He liked H.B. and everyone.

I was doing my Phil Spector guitar dates too, and that was after I worked a prison Jazz gig with H. B. Barnum about 1960-61 I'd say.....we drove up to some place north of Santa Barbara to play at this prison, and they had this little rock trio with fellow named Phil Spector singing "To Know Him is To Love Him" and other pop songs evidently pretty well-known. The "Teddy Bears" -- I think was the name of their Trio. We knocked everyone out with the solid Jazz concert, it was heavy bebop. I had my Epiphone Emperor with D'Armand guitar and Fender amp, and Phil walked up to me and asked me about the guitar. He also asked me if I did record dates, "of course" ....and we exchanged phone numbers.

It was almost immediately he called me up to ask me over to his mother's house where he sat and played some of his tunes asking me what I thought....., I tho't they were good, and met his mother, Bertha? A very very nice lady I always enjoyed seeing sometimes on Phil's record dates and enjoyed talking to her, a very intelligent nice woman.....She was so sharp and fun to talk to, I immediately took to her, and you could tell she was always encouraging to her son too. Soon Phil was hiring me for record dates, and I can remember, what seemed like the first hit I did for him was electric guitar rhythm (my elec. Fender Jazzmaster) on Bob B. Soxx and the Blue Jeans "Zippity Do Dah", with Billy Strange's electric guitar solo blasting the Gold Star studio room ....that was fun stuff. Seems we did a lot of girls groups things too, Paris Sisters, Blossoms with Darlene Love, Fanita, and Jean there most of the time in the studio. More on that later.

Another happening when we were newly married 1961, we were living in 2-bedroom on the ground floor of a tri-plex place on Oxnard, near Vineland in No. Hollywood, not yet in the house we bought later, when I got a call to work for H. B. Barnum. It was an 8 to 11PM date at RCA (the old RCA where we did Ann-Margret too, others) and here's this skinny guy, Ike Turner with

his Dano bass guitar, playing riffs on it in an unusual guitar-like way, it was fascinating. He was singing some stuff, his wife Tina Turner, also a singer, was just sitting in a chair reading something nearby when Ike spotted me setting up .....he noticed me staring at him as I never saw anyone play the Dano like that (I had worked some Dano dates since 1958-59 yes), it was very unusual and very funky yes.....playing it with chords like a guitar but also with some lines.

He immediately got the wrong impression from my interest. He walked over, still playing his Dano, and was sort of "serenading me" when I realized "oh he's being flirty!" so I picked up my guitar and played a few fast bebop jazz patterns and he looked like he got shot! It was all so funny.....he stopped with the flirting and was very nice after that! Very respectful then, he sure had the talent. Tina just sat there while we ran down the music, made the takes on about 4 tunes...and then it was announced that we were going over time into a "double-date" with more tunes, that meant a half-hour break and another 3 hours after that. That was about 11:30, we had gone over time already, the money was adding up.

We all agreed to do another date, take the half hour break and start fresh at 12 Midnight to 3PM then. I managed to call David, my new husband at home to tell him that. He said "You're not going to be home until 3AM?" "No, that's what it looks like" and I heard a phone click on his end - he hung up on me. Ooops.....now I was in for it, (today I'd have said "that went over well! not!").....so we worked until about 2:30 and got the extra tunes done.

It was supposedly Union but it turned out that Ike had huge stacks of five-dollar bills in that black bag of his.....plus some TV sets too (hahaha "Midnight TV Service?").....we could take our pick of a TV set or so much in five-dollar bills. I chose my stack of five-dollar bills (we had a TV) and drove home. I gingerly opened the bedroom door where Dave was asleep, turned on the lights, and threw the huge stack of five-dollar bills all over the bed! He woke right up, started counting the money, and was thrilled to see all that cash, he wasn't angry at all, it was the right move. David didn't ask me one thing about the record dates, I could have picked up that money on the streets, he didn't seem to care, just only for the money! He was thrilled! Whew, got through that one, back to cooking the Kreplach food.

On our gig one time, David tried to do the Twist, was so funny, but I encouraged him. Everyone was doing the Twist. But that's as far as he'd go, he wasn't much of a dancer, that was OK by me, drove his car slow, and that's OK with me too. When it came to my kids.....he demanded that I have Pete take violin lessons and give up his attempts at playing drums, beating on pots and pans like he did. Pete refused, and I backed my son up. I even bought him one of Jack Sperling's used great snare drums, and told him "we'll hide it in the jammed up closet, he'll never find it and you be careful only to play it when it when Dave's at work OK?!"....OK. I had gotten pregnant, and was having a tough time, was very sick one morning when I heard a ruckus, evidently Peggy didn't say goodbye to David on her way out the door, heading to school, he had struck her in the face... got the call from school saying she was injured.

The doctor looked her over and it was just a bad "slap" he said - no damages thank God, David apologized and was very sorry it happened. Anyway, I lost the baby. And things calmed down

then, I still cut down my work-load so it didn't upset David, he had accepted my friends, and knew he could trust me as he also was taking off time to do some business traveling. I got the call to do the Page Cavanaugh Jazz nights believe it was a Tuesday night at the Blue Angel West, just a few steps off of Ventura Blvd. in Studio City. It was a 7-piece group, Page at the keyboard, singing and playing (he was excellent!) good jazz, Bob Jung a headliner on sax, and 2 trombones, Lew McCreary, wow....and Dave Wells, Don "Bags" Bagley on string bass and Jack Sperling on drums. Talk about a headliner group! I was sure happy to be a part of that, as I had been doing a lot of record dates, even a couple of film calls on guitar, but sure was good to get back to playing some real Jazz steady like that again.

The place was always packed, with movie and TV stars (Jack Webb, Rita Hayworth etc.), and notables like Mayor Yorty and Sheriff Pete Pitchess, all terrific people, it was a blast, and the great musicians like George Shearing would stop by too. I remember one time singer Beryl Davis was in the room, I was chatting with Mr. Shearing, and she bumped into him and said "blimey, it's so friggin' dark in here I can't see a thing!" George always knew a cue, and said "I'm hip!!" You can't help but love him, you don't know he's blind by the way he talks. He even wanted to know if I'd be interested in joining his group. I had just broken up with David after he found the snare drum of Pete's and gave me the ultimatum, we had been quarreling for days and it was evident this marriage wasn't working out. Dave was furious in finding the snare, "either you get rid of this snare drum or I LEAVE!!" I told him LEAVE! And that was it!

So yes, while I felt free to be on the road for a fleeting moment (to play with George Shearing, the finest!) I had to decline. I would not leave Peggy and Peter, like I left Peggy to be on the road with Busse's band in the 1950s, plus....I was making more and more money doing more and more record dates....leave and you'd have nothing to come home to. Thank-you dear Mr. Shearing but I can't.

Then something else popped up too.....evidently right after I lost the other baby, I had no idea but found I was pregnant again! Dave and I quickly made up, and we figured it was time to buy a house, this baby was growing and I was feeling good, a little with morning sickness but all was well. So 4905 Forman we came and I did gardening, and arranged the house well for the baby. Peggy was thrilled she had her own room, Pete took the nice den room next to the kitchen, and things were much better, Dave was good to the kids, and all seemed well for a long time. He really did try to do better, it's very hard for one man to raise another man's children, and I have to say things were good for awhile. You see by my LOG dates that I kept on working some dates, but did turn some down because of David too.

His family, his mother was especially pleased about my pregnancy. Dave's mother and I got along exceptionally well, Ida, a lovely women married three times herself had been married to a wonderful classical musician, she loved the idea I was a prominent musician too, and we shared a lot together, she called me "Ruth". She had come to the mikvah where I was being "baptized" with water Reform Jewish style and I knew she and the family were proud, her husband Max, was a nice older man who adored her, and took good care of her. But when I looked at the audience during the ceremony, my mother-in-law's face was full of tears.

I didn't know why until later David explained "she was remembering her mother, her sisters and brothers who were killed in German concentration camps." Her only sister in the USA was the one I met, Frances. As a kid having seen the newsreels, I immediately understood. And it was why I encouraged my third child, David's daughter, Gwyn to use the Jewish shul for her children too, important for their heritage. Whatever Gwyn wanted as a married woman was fine with me, and I did believe in her heritage of honoring it also.

David and I had a pact that if it was a boy, he'd get to name the child. He had a daughter from his first marriage so was counting on a boy and if it was a girl, I was to name her. Camelot being popular then when JFK was in-office, etc. I named her Gwyn, a Welsh name like Guinnevere a name I didn't want to saddle her with, Gwyn it would be, close enough. My sister-in-law Evie, said "what kind of a name is that?" she meant well, and yes, she helped me showing me how to observe the Jewish rituals too. I was always glad Gwyn liked her name - it was different. She was a happy baby, tho' I had to feed her Goat milk, she was allergic to cow's milk - she was a beautiful little girl with curly light brown hair.

Sometimes just to have some close time to her, I'd come home after my 8-11PM date, and bathe her, singing "A You're Adorable, B you're so beautiful etc." and "You're so Pretty, You're so Charming" (from Westside Story), and she'd giggle and enjoy her bath and I'd give her her last meal of the day, special baby times. Also on hot summer days when she was crawling and almost walking, she'd love the dewy nice grass in the little back-yard to play in without any clothes on, just exploring all the time, she enjoyed that so much. I also made sure she had swimming lessons as a young toddler too, at Jack Sheldon's mother's Swimming Pool with lessons. She did well and could swim well as a young child!

PS. An anecdote to all this. I had worked almost to full-term. Larry the engineer at Gold Star once said, "You girls scared me when I saw you and Darlene Love and Fanita, all come in 7-8-9 months pregnant - I didn't know if I was going to have to be a midwife with any of you on the piano or not, you were all so-pregnant" It's true, us gals kept on working. To me I was getting away from home and back into the music again, and those dates were my "getaway time", plus making some extra money too. I remember, I played so hard on the elec. 12-string guitar one day on one of Phil's dates, and it had gone on and on and on as usual with NO break, I finally stopped playing and demanded (after 2 or more hours) from Phil "GIVE US A BREAK! I HAVE TO GO PEE!".....laughing, he understood the emotion behind that holler. The guys said "THANKS Carol!' (I tho't "you chickens!")

When I was in labor at home, I received a phone call, "Can you come to a record date right now, we need you to play guitar, please come!"....I told them let me call you right back. I timed my labor pains, they were pretty far apart yet, it was early evening...but decided to say no to the money anyway. Gwyn came about 7:30 AM ....David was a little late and while he was disappointed she was a girl, all was OK. I thought. I tried, and he tried and the kids tried, but he was pretty rough on Pete one day, trying to make him move faster, he hit him with that steel rake..... I went to work and Earl Palmer says "what's wrong Carol?" I couldn't hold back a few

tears, you *never* cry at record dates, but I didn't know what to do, to try to hold that marriage together more or what…., and I told Earl - he was angry! He said "it's OK if he beats you up, but NOT your kids! LEAVE HIM!".....

Haha, I reminded Earl years later, and he kind of cringed, but it was true back in those days -- that was how men felt, and really he didn't mean that. His was a strong statement to get me to understand what was happening to my kids. I saw an attorney, and one morning, David got served at his business, he came home to a house with door-locks changed, bank account closed, his clothes and possessions neatly packed on the front porch and that was that. I never looked back, and we settled in for a more peaceful home, and kids were happy….baby Gwyn didn't notice anything different, and later when I got Anny, it was a good life for many years. I was playing bass then. I owed my friend Earl a LOT for putting the fire under me to correct a terrible wrong - I had the strength to do it too, love you Earl, my good Friend!

CHAPTER NINE. THE STUDIO MUSICIANS.

1957, after working with the Sam Cooke dates, I did a date at RCA and met great guitar player, Allen Reuss. I knew he was a big name, talked about for years before I met him. He had a sullen look at me while I unpacked, "pleased to meet you Allen" I had said, he just looked at me. When I finally hooked up to play guitar, I quickly played a few nice Jazz licks, he said "hi" then pulled out a handkerchief to put over his left-hand while *he played*! Hahaha.....right away, I "got it".....and just laughed, he warmed up and we started talking. This seasoned but still-green newbie Studio Musician, and the old fart that I quickly came to love to work with. He reminded me of the salty guitar repairman, the great Milt Owen...and we had a good time together, and did work some of the film calls together after I began to play bass after 1963-64. We kept in touch by phone for a few years, as he had quit, sort of "retired" to take care of his ill wife. Later on in my life, while on the phone one time with Artie Shaw, Artie had nothing but high praise for Allen Reuss, with his band and small group, Gramercy Five.

Earl Palmer, one of my first record dates was with Earl. From New Orleans, he had been recording hits in NOLA since late 1947 and came to Hollywood with a pedigree as a well-known hit-maker and different kind of drummer. He did bring the funk beats yes, as we'd play straight 8ths, I'm on guitar, and he'd do that NOLA little "skip" beat, sort of a hint to double-time, called it the boogaloo, but I read something else in it guitar-wise, a samba beat which worked well later on forming basslines. While Earl was a very passionate drummer, he knew how to invent the right platforms for every style of music to make songs and singer sound great, he was musical too in his drumming, a real musician and could play those paradiddle fills, something else he was well known for too in all the right spots for a hit record. He actually started many styles of drumming with his innovations of both rhythm and his fantastic tom-toms while holding a perfection power-groove on the snare. His brush work was phenomenal too, tasty, and big-band playing? Superior!.

The three main drummers in 1957, Earl was No. 1 of course, Sharky and Jesse all had fantastic time, of course, they were Jazz drummers, and all wonderful men. Earl was so cool, just because he knew how to get along with everyone, doesn't reflect at all as a sign of weakness, he was one of the strongest men you'd ever meet. Quick to settle a score and just as quick to apologize if he was wrong, he was rarely wrong. And always on the dates with Earl, things went right - he was always quick to see the humor in situations that were escalating to something undesirable and he'd disarm all tensions. He knew how to play, powerfully, and musically, always with that indescribable deep-pocket groove. His drum sounds were musical and magically in the right places sound-wise too, Earl was fantastic, my favorite and No. 1 most-recorded drummer of all time too.

Sharky Hall, a Jazz drummer, always wore a serape, don't ask me why he just did. While Earl quickly had hired Modern Van to cart his 2-3 sets around (I'm sure he later had 4-5 sets the amounts of record dates and movie-TV calls he was getting a little later), Sharky just took the "cartage fee" allotted by the Musicians Union (as did all the guitar players) of $6.00 to cart his own gear on his self-made ingenious cart. He looked a little like Dizzy Gillespie with his beret,

and he played the hell out of the drums, solid, and with great taste. Also a very humble person, he loved to joke around, and his humor also warmed up the dates. Another pleasant fantastic jazz musician to work with.

Jesse Sailes, a fine Dixieland drummer and also valuable Studio Musician, had that hard playing sound and feel, he was from Denver, Colorado, and used to come in to the Beverly Caverns Jazz Club mainly to hear Billy Higgins I believe, but he also worked there with the fine Jazz trumpeter, Teddy Buckner and his 4-beat Dixieland Jazz band. Jesse was the first drummer for Motown - Hollywood used out here after they opened their office in 1963 (see Billboard article), and Jesse recommended me on guitar in 1963 for the Hal Davis-produced Motown dates at Armin Steiner's top-of-garage studio (4-5 car garage space allowed for a good-sized studio back then), dates produced by Marc Gordon (later Marc produced the Fifth Dimension and other hit groups), but work was more prolific with Hal Davis doing the bulk of producing. My son was always close to Jesse (as well as always close to Earl Palmer too), those were like his adopted Dads - he couldn't have had better men to be around and to be like, they were warm caring strong men. Sharkey Hall too.

Arthur Wright, was the Fender Bassist on those first Motown dates, and a wonderful person to also work with. He was a guitar player who earlier in the 1950s switched to Fender Bass, was Motown's first Hollywood bass player, and later on we switched, and he played guitar, when I played bass. Always easy to work with, as well as a fine Studio Musician, good player, we enjoyed working side by side for many a date. You wouldn't know it but Arthur was a Jehovah's Witness, very much into his religion, as was Jesse into his Baptist church work too. Jesse later in his life, worked in the church happily, that was his big joy as he grew older.

On String Bass, and let's face it, all the rock and soul records used only String Bass for the longest time, there was Buddy Clark, who also played some Fender bass a little later on. Buddy did a lot of great bebop Jazz gigs, and was one of the greats! He wasn't humble no, but he wasn't a braggart either, he wanted the music to be *right* and sometimes when I'd go out with him to hear some fine jazz with him (just pals), he might pick someone apart vocally and sometimes pretty loudly too.....I'd duck down in my seat, but you had to admit he was right. I loved working with him, he got it right! We spent one evening going out (probably around 1959-60) to hear the "new sensation" Ramsey Lewis who was strictly into bebop Jazz. Well, I'm chuckling here, Buddy after hearing him awhile started ripping into his playing with heavy criticisms - I had hoped he wasn't heard by too many others, it was embarrassing. Evidently, Ramsey wasn't playing enough real bebop jazz for his taste...he was pretty new at it, but soon enough Jazz started dying and Ramsey Lewis found another style he was excellent at: Soul-Jazz, I was happy to see how fast and fantastic his star rose like that - he seemed like a very nice man, and he's still playing great! BTW, I recently hear a real jazz album-CD he had recorded, and Ramsey was great! He did it!!

Buddy Clark played with some VIP bands and groups and I was lucky to work with him both on Jazz gigs and in the studios, his petulance never bothered me, he was right almost all the time,

including about his own playing, after all he was one of the greats hands down. He had the guts some others wished they had, also did sail-planing later on, he was feisty with a capital "F".

I had the pleasure of working with Chuck Hamilton, another very nice older man, about 20 years my senior, a fine Jazz bassman, and excellent on the dates. I did a lot of dates with Chuck, one of the kindest men on the planet....he had gotten ill and dropped out from the recording work sadly, having heart troubles and then a heart attack. It was terrible to lose him, a fine person and fine musician.

Adolphus Hasbrook has to be the first String Bassist I recorded with on the Sam Cooke dates, a kind of quiet man, almost reticent in his personality, and then I found out why....he had Sleeping Sickness and sometimes would simply fall asleep waiting to play. He had to take his medicines to make sure he'd get through the record dates, what a terrible thing to have, you couldn't help but admire him. He was a fine bass player, and did some wonderful record dates but then you didn't see him later on. Sadly, the Fender Bass was putting a lot of String Bass players out of work early 1960s.

You had Rene Hall, the great guitar player on the "Darling You Send Me" who did the fills, Cliff White the other guitar player just played chords. But I found out later, Rene was a Dano Bass Guitar star as he had some rock hit records using the Dano as a solo instrument, commercial rock things he arranged about mid 1950s, and played the Fender Bass equally well, he was excellent. I didn't know until later on Rene, also from New Orleans, had played organ on the river boats in 1940s up and down the Mississippi, and sometimes would tell the stories about the gamblers shooting it up (literally with bullets flying around) on those boats as he'd be playing. Nothing seemed to faze Rene, who was married to a marvelous woman named "Sugar" ...I used to know her real name but everyone called her Sugar. She also was a songwriter had some good hits, and had the most warm and friendly personality, being pleasingly "plump" we used to call it.....she and Rene were the power couple of Hollywood during the 1950s - Rene had also done the composing and arranging of music for the so-called "race" movies too (all-black pictures) of the 1940s and 1950s, he had been busy with films and records, and beyond, their offices always had tons of people there. Rene and Sugar were upstairs across the way from Art Freeman's office (brother of Arranger Ernie Freeman), and Art arranged a lot of dates too, they were wonderful down-home people. Art was almost shy when you'd see him on the dates, but his writings weren't "shy".....fantastic stuff, always nice to work for. If you look at later film credits, you'll occasionally see Art Freeman's name on them too.

There's a lot about Ray Pohlman who yes, was No. 1 call for date after date early 1960s, and he did most of the Spector dates first, and later on I did some when I played bass. Ray played with a pick yes, as did Rene, and Arthur Wright, but Ray sometimes used his thumb too on bass recordings. He was a fine bassist kind of laid-back in his playing, and even did some bass work for Motown early on. Ray played on a lot of the late 1950s and early 1960s records, as Arthur Wright did also but I'm sure Ray did a lot more, Rene did a few of Fender bass dates, Buddy Clark did some. Ray was also very religious and a heckuva nice guy.....btw, he's the *only one* who held the door for me while I was carrying my amplifier and various guitars through the back

door at Gold Star when pregnant, he was especially nice to me when I was carrying Gwyn and spoke about how he cherished pregnant women, how much he loved kids (I think he had two of his own too), and was easy to get along with.

Ray Pohlman was especially close friends with one of the owners of Gold Star Studios, Dave Gold who built that famous echo chamber, a very different-sounding echo, that ran right through the high-ceiling of the women's bathroom.....I was asked to "not flush the toilet on the playbacks" hahaha. Ray and Dave both having having the knack for building something electronically were close friends for decades. Soon enough Ray who was a Studio Singer too, and arranger, took a VIP job as Music Director for the famous Shindig TV show. This was about the time I started playing bass when someone didn't show up at Capitol Records, I was hired for guitar but soon, I guess because of my Dano bass guitar work, I was nominated to play the Fender Bass when the bass player didn't show up at Capitol one day using someone else's Fender Bass mid 1963. And so in my 6th year of studio work, I became a bass player. It was love at first sound, easy to play, and I could play what I wanted to play, only 4 strings - it was fun, only one instrument to "carry in".

In 2-3 months, I was fast becoming first call, record companies call you first for most dates then....I liked the future of playing the Fender Precision Bass. Ray was happy doing his Shindig TV show work and did come back for more recording a few short years later, for awhile. I was playing a lot of bass dates, inventing the bass lines on every date to suit the tune, plan the platform for the singer to sing on while framing the music with my various invented lines that would fit that style of music, it was fun, exciting and easy to do. And...I wasn't bored at it like I had become at guitars which I had to do things I wasn't especially fond of over the years, the bass was a better challenge and its role of the "bottom instrument." PS I saw the future in it too. I quickly bought two Fender Precision basses, one was a spare. And the Fender 4-10 Super Reverb large amp with the open back to it too, it held the bass just fine for studio work. If you check out my Log dates tho', I was still hired for a few guitar dates tho' for the next 2 years.

Besides Rene on guitar sometimes, and sometimes it was Arthur Wright on guitar too, there was a fellow by the name of Bud Coleman. He could play Standards yes, as Ray Pohlman could too, but they were not especially from the Jazz fields, big-bands yes, but not real Jazz groups. Bud was an all-around good guitar player for all commercial styles of music, and got into songwriting. He and his wife were highly religious, in the Jehovah's Witnesses too, lovely people who practiced what they preached - he love his wife Eleanor, they had two sons he was proud of too. Bud was short and while a good man, just an ordinary-looking man, but you quickly were drawn to his happy personality - his goodness spoke beautifully for him, no better man could you find. And he was good on all the things he played on guitar too. He and his wife used to be so poor when starting out, they would be crop-pickers before Bud got his music career going.

It was lucky he was part of the Herb Alpert band, actually it was vibest Julius Wechter's band the Baja Marimba Band. Bud would go on-tour and it didn't hurt his studio work much, for a long time. He finally wrote a hit-record, Tijuana Taxi, a huge hit for him - he and Eleanor went off on

a celebration camping trip on the royalties....he was a steady in the commercial rock, pop and soul hit recording dates.

One day in 1967, Bud wanted to have his eardrum fixed so he could go swimming.....it had suffered some damage, this was supposed to be a light surgery. Something went terribly wrong at White Memorial Hospital and he lapsed into a coma. I remember I was up there, his wife was barely holding together, Herb Alpert was there the same time as I was, and Bud had swollen up terribly - we were saying soothing peaceful words to try to comfort him but he was unresponsive, and within 2-3 days sadly Bud died. He was the first to leave us....it was a terrible blow to us all, he was so well-loved, always with good cheer and encouraging personality, he loved music and musicians and was a dear friend to so many. Even the sometimes harsh music contractor, Ben Barrett, was very depressed, and dismayed over his tragic loss. Herb Alpert especially had been inconsolable as were the owners of Gold Star where Bud worked so often, Stan Ross and Dave Gold. Herb wrote a tune called "Bud.".

Bud's widow, Eleanor got the courage to file what was to be the very first malpractice lawsuit filed for one million dollars against the doctors and hospital. Evidently it was discovered, several incidents had led to Bud's demise....someone accidently kicked out the line to his oxygen as well as something during the surgery and the anesthesia were terrible mistakes and proved incompetence - the pain of it all had to be horrendous for Eleanor, a very slight pretty woman who loved her husband and kids with her whole heart..... What an ordeal....I kept up encouraging her, and she stayed strong knowing we were all there for her. She did tell me of receiving personal threats and felt she even had to watch for her own safety - unbelievable for that time of history what was going on.....but she finally won.

She had won the case hands down. She called me, glad it was "over" she said she got her money and won the case....I congratulated her but then she said "but I don't have my Bud." There was nothing to say .....how could anyone assuage someone with that truth stated. Nothing is worth that loss. We all checked in on Eleanor, me and my kids especially would see her, let her know we cared, etc.....and also, none of us got over it, and I hung out with her for awhile, her boys were OK and a blessing to her, but she finally moved away, and later we all heard that she had gotten remarried, thankfully. Her boys were the world to her then also.

Other guitar players included some of your finest, Bill Pitman, who had played guitar with the famous Dave Pell Octet Jazz group of the 1950s, Dave actually was responsible (I think) for the east coast identity of the "laid-back" West Coast sounds. It was good music, good jazz, highly arranged and his Octet had many fine recordings, but it was not the tough strong bebop Jazz that was being played in South LA no.

Even Howard Roberts started out playing his great bebop Jazz on South Central at those original Bebop Jazz clubs always talked about in documentaries, one of the first white musicians accepted in those jazz scenes before he quickly became popular as a hired Studio Musician on both movie scores and record dates 1951-52 newly in from Phoenix where he was born and raised. I've written quite a bit about Howard already, and it was a nice surprise to work with him

on many different record dates 1957-58 on tho' he later said he never liked working for Phil Spector. Howard was rare, he was one of the greats in bebop jazz yet, he turned around and enjoyed playing rock solos too! I was surprised - it wasn't just his attitude, we all had to adjust to rock n roll, but he embraced it, got a kick out of playing some great rock solos.....it was him, and of course the great Glen Campbell who another guitar player playfully called "the hillbilly"....hah.....Glen had a fantastic ear, was a fantastic guitar player, could play anything and even toyed with playing the heads to some of the bebop Jazz tunes we all knew too, and tho' he never played Jazz clubs, he could hold his own to a certain extent howbeit with a "country swing" ....

Glen was a god-send to the producers, experienced already in the many years of club playing in the country-western-blues field, his solos were amazing and between he and Billy Strange another great soloist and Howard, very few others got solos that's for sure. Good! I couldn't play rock solos worth a darn, knew my place as a fills player, a rhythm player and sometimes would double the bass players adding some notes here and there for effect, and doing a few Dano bass guitar (6-string) dates. I specialized especially in the12-string guitar both acoustic and the electric Guild six I had Milt Owen turn into a 12-string electric could create the paradiddle fills on it to fill in the backgrounds for the Sonny and Cher dates, some Dave McCallum dates too, but no soloing that's for sure. I knew my place, and was contented somewhat until I played that bass, and saw the future in it!

Billy Strange had a striking sounding loud guitar mighty soloing style too.....both he and Glen were natural great musicians mainly from the country-western styles but also good for blues and hard-rock. Billy finally went off to arrange (he had had some good guitar albums out too), and we worked for him. After many started to write their arrangements, Glen had to read note-lines - he was fine with chord charts and a few notes, but really couldn't sightread lines well. He'd whisper to me, asking me "how that line goes" and I'd sing him his lines sometimes, he'd get it right away, what an ear but suddenly you didn't see him for 1-2 years. Then, we started to get calls working for Glen who had developed into a star-singer! He used to sometimes sung slightly dirty country songs during the lull of our record dates before this, and someone would holler "watch out Glen's going to be a star someday".....well, he became a star! And it couldn't happen to a nicer more-talented good-looking guy - he remained the same Glen we all knew too.

Glen Campbell had worked enough record dates to know the ropes, about who was going to be a "star" and who would just be one-hit wonders, we all saw that, and we saw how a few were treated like "meat" the guys would say, by the record co's. You took your chances going for the gold, but if anyone could make it and come out sane and real, Glen could - he had a solid background, was strong in his own self-sense too, that's what counts when they turn you into a famous person.

Billy Strange enjoyed doing his arrangements for some biggies like Elvis Presley, Nancy Sinatra, Tennessee Ernie Ford, many others too. He was suddenly popular too, tho' we missed his solos too, yet Howard was there as others were too to fill in the gaps. Mike Deasy did some

nice guitar soloing as did James Burton when he was off-tour with Elvis, Jerry Cole did some too, and later on Louie Shelton too. It was nice to see Billy's talent with his great power-house horns and his commercial arrangements used on many a hit for Nancy Sinatra, Elvis, so many others in Hollywood, his larger-than-life sense of humor and positive personality was also a plus for us all....his dates were always fun.

Back to Bill Pitman. I didn't know at that time that Rene came first on the Dano Bass Guitar but did learn right away in 1957-58 who got most of the Dano bass guitar calls for while: Bill Pitman! He was really a kind of "salt' too, he'd arrive on a very evident rock date and say "let's cut this shit!".....Hal Blaine would admonish him with "if you smile, you'll stay around awhile." But that didn't cut it with Bill, he told it like it was, being an east-coaster. I have to laugh as I write this. A few years ago I recommended him to a journalist from the LA Times to interview also as well as others, I'm always pushing my fellow Studio Musicians for their stories and their likes and dislikes too, everyone is very different and they should be known yes!

The journalists on the case with interviewing Bill, told me later they really enjoyed doing the interview with Bill but did tell me one curious thing, like "is he telling the truth when we asked him which one was his favorite recording?" Bill told them "NONE OF THEM!" straight out.....hahahaha, yes that's our Bill Pitman. He sure played good guitar and was dynamite on that Dano too, tho' I got known for it a little later too on with hits like "The Beat Goes On" (yes my bass line the 3rd line I came up on Dano, which Sonny liked and gave it to Bob West playing the Fender Bass, just us two on bass on that one, Frankie Capp on drums, all of us jazzers), and the notable "In Crowd" by Dobie Gray a wonderful singer I kept in touch with in later years a little bit, lovely guy....salt of the earth, and I did some with the Beach Boys too on Dano, but Bill had it sewn up for a few years! He then also did some guitar dates, could sightread fine..

Barney Kessel. One of the greatest guitarists of all time Jazz icon. You hear him on Cry Me a River (Julie London) and other hits. Phil Spector, Barney told me one time, had been taking jazz guitar lessons from him and Barney described it to me - it was pretty terrible he said, and he said he told Phil to "go produce, I can't teach you guitar"....he really just couldn't do it Barney said. Well that advice paid off pretty good I'd say. Barney was on a lot of Phil's dates, as well as on the Beach Boys dates and others too. I know it had to be Phil's date one time about 1967 when he stood up and announced "Carol I can't do this anymore, I'm going to Europe to play Jazz and not coming back." I replied "I understand Barney, good luck etc.'.....and with that he was gone. Funny, I worked his return date too, a film call contracted by Shelly Manne, early 1970s, out at Desilu....I arrive and see Barney! "He says 'hi Carol! I'm BACK!".....he had some great Jazz tours in Europe, lots of huge success, and now he was back living in California again doing film work.

I had known Barney of course since I was 16-17, and again in Phoenix my first husband Al and I ran into him working a fine Jazz concert there and then for a few years, I sat next to Barney, watching him write his big guitar book on the Phil Spector dates. He got into the music store business for a short while with a store on the south-east corner of Vine and Argyle just a little

north of the Capitol Building. He had Milt Owen there too doing his guitar repairs, it was a musician's hangout alright.

Al Casey. Another wonderful all-purpose all-around good guitar player working in the studio dates. He, like Bud Coleman, could play any style...did very well on all the dates, had a few 1-liners to crack you up, was in-business as a music store dealer on Vine St. during the 1960s his wife helping him run the store then. I loved Al, good guy, fine player, fun to work with, and he did some nice things on records. The Frank-Nancy Sinatra duet "Somethin' Stupid" guitar line in front? That was Al Casey. Somehow as the scene was winding down during the 1960s, we were sort of planning ahead but Al tho't there would always be studio work, he and his wonderful wife divorced sadly, that was tough, they were so right for each other, but divorce among Studio Musicians was pretty common in the late 1960s -- the working hours were so severe, putting a strain on many a marriage.

Hal Blaine. He quickly became popular on the rock dates, and pop dates. He had chosen to use a lot of drums, esp the tom-toms, and sometimes his time got off for awhile but he did do some heady No. 1 hit records yes. I loved working with Earl Palmer more but yes, I did a lot of hits with Hal Blaine, like one engineer-producer recently said "he got the sound" yes he did, and worked hard like the rest of us did too. Things were such a high-roller business back then in the 1960s, we all were professionals, and as such even tho' you're not close to someone, you can still work together just fine, and help create hits together - it's a business,, tho' it goes faster when there is fun. You must help keep the moods pleasant no matter what on a record date. I as the only women, had to imply to the men, all is good, and I was "one of the guys", so there never was that wall up very high yet. I was cognizant that with the language sometimes used, I had to learn to cuss and swear a lot (sometimes) too....to keep that space of respect with some of the guys who got too garage-mechanic with their thinking and off-color joking sometimes. I'm not the only one to say that too. Most of your better Jazz musicians didn't like the cussing atmosphere either. Am not proud of that, but it comes with the territory sometimes.

The more I cussed on certain dates like with the Phil Spector and other rock dates, the more respect I got, not a happy equation but it kept the peace and later on I sort of "de-tuned" myself to break those stupid habits - yes I was two people for awhile. The kids *knew* when I worked with a few baddies, as I'd come home in a bad mood sometimes - I tried to keep that to a minimum, but wasn't good at hiding my feelings with my kids a few times. My eldest daughter Peggy, totally "got it" she heard some bad stuff in the booth at the Spector dates as my son sometimes did too. Whatever I did, it worked, tho' at times I'm sorry I brought my kids to the dates at the Spector dates where Spector respected my kids yes, but they heard some bad stuff on the dates. Later on, my daughter said "I don't like him" meaning Blaine, and so I had to act like it didn't bother me and usually it didn't, it's just *them*....my son, while hearing some bad stuff too, was more interested in the drumming, he loved Earl Palmer!

Guitar player Tommy Tedesco, is another name that is well-known, and another versatile guitarist who could play all styles yes - while he wasn't good trying to play rock solos on guitar - he was a very good utility player on rhythms, playing lines, and other sectional guitar work. He

did play with one big-band on the road a few weeks before coming to LA about 1959 or so, and I worked with him quite a bit in the studio, an excellent reader, and all around good guitarist knowing what to play for rhythm or fills.

Tommy liked to joke, everyone liked his humor, and after feeling comfortable working for the younger producers, he'd try to make fun of others, was sometimes uncouth, but hey, it's business, you just shy away from someone like that as a "woman" .....the guys all tho't he was a card. He, like the rest of us, left the soloing up to Glen, Billy or Howard Roberts but there were some other guitar soloists by the mid 1960s too: Jerry Cole, did some nice fills and rock solos, was a rocker and really wanted to play jazz but he excelled in rock, being a sort of small fellow he did have a bit of an attitude yes, good for him - he played very well on the things he did do yes.

David Cohen was a rocker, sort of specialist in rock fills and did a little soloing yes, was a very reliable guitar player along with his close friend, Mike Deasy, another one who wore his hair long and we always whispered about him "probably smoking pot the way he leaves his amp on when he goes" LOL. Mike Deasy tho', did some great soloing and fantastic fills - he made Howard Roberts stand up and take notice - Mike was very creative and a nice guy tho' was colorful with the hair and hippie clothes. He had a good heart too, I remember when we both worked a concert after RFK was killed at Coconut Grove, a terrible time it was - we played there months later. Mike was still very upset about the Kennedy assassination as we all were - it was a depressing time and working there a little later, we had a heart-to-heart talk about that. I loved his wife too, think her name is Kathleen, she was Jim Horn's sister.

Tommy Tedesco did very well in movie and TV film studio work for his excellent sight-reading abilities plus he told me, he was taking gut-string guitar lessons from Pepi Romero for any classical guitar work too. BTW, Hal was on the Beach Boys stuff and Tommy was too. On the Beach Boys things when Brian had written in 2 bass parts...he had Lyle Ritz (a jazz bassist who had worked with the fine Paul Horn group earlier) on string bass, myself on Fender, and yes basses were split in 2 different parts sometimes. Anyway it all worked, and that's what counts.

The keyboardists early on were Don Randi, Pete Jolly, Leon Russell, Mike Melvoin, Mac Rebenack (later Dr. John), Mike Rubini (now called Michel), on Beach Boys, and rock dates; Gene Garf, Joe Sample, Gene Page the arranger, Eddie Beal especially on the soul dates, Evelyn Roberts also on the soul and pop dates. all fine pianists. Don Randi had practiced I heard for 6-7-8 hours a day was going being a classical pianist and we played some jazz gigs together years before studio work, he later had a fusion group; Pete Jolly of course from Arizona was an excellent Jazz accordionist first and a well-known jazz pianist; Mike Melvoin from the east coast was fine in jazz too, excellent. Al DeLory played some on the Phil Spector dates too but he admitted to feeling nervous at piano - he wasn't nervous when we did some his piano albums later on, some nice stuff, very tasty. He did better as a producer of Glen Campbell's at Capitol, was a nice fellow too as were all the rest.

Randi was a cut-up sometimes, was close to Hal Blaine and Tommy Tedesco. Mac Rebenack was wonderful, very quiet on the dates, easy to get along with, and I always liked Mac, and felt the same way about Leon Russell who changed some as the years wore on, he used to look like Jesus Christ later on. Leon was also nervous about sight-reading (as Glen was too later on) and eventually he broke out just like Glen did, being his own star power. We all worked for him then too. During his Spector days he had a great way of playing his left hand on gospel style lines that were very funky. Larry Muhoberac also classically trained, was in there playing some funky piano stuff too, Mike Rubini too - I remember Larry (I think) later doing some film work too, a very astute and fine pianist. He later settled in Australia.

Lincoln Mayorga was an authentic concert pianist... a very social and likable fellow, he'd come over to the house sometimes for dinner, he and others loved my kids and loved the family feeling we all had at our house. Earl Palmer brought his kids over sometimes too, sometimes on a lunch break Ray Brown would pop by for lunch, or dinner, my kids were thrilled. My live-in Anny, was just up in arms when she met Glen Campbell popping over to pick up my Dano Bass Guitar to overdub on one of his hits too.....she was thrilled with the good musicians I'd bring home for lunch or dinner. I couldn't have done all the day and night work without a reliable lady (Dutch) like Anny taking good care of my kids and the house too, she was a part of our family for years. Anny was great with my kids - she took a fine interest in keeping the kids well-fed, clean, and being able to rely on her with complete trust while doing a fantastic job with housecleaning and cooking too, bless her.

Others on piano were: Larry Knechtel, who can forget his great Bridge Over Troubled Waters piano solo? Just fantastic, he's also a fine bass player, did some of the Byrds things, some dates for others on bass but his piano work was exceptional and did some Elvis stuff on piano, Beach Boys, etc. He was a very nice-looking smart blonde person mainly interested in investing in gold during those early years, and I heard some years later on he refused interviews too - later on, I found out why.

Other pianists included Gene Garf, who was literally the backup pianist for Ray Bolger before studio work, a good jazz pianist and nice fellow. Clare Fischer did a lot of record dates too as well as some film things also - he wrote some great jazz standards. I published his great piano book (my company was Gwyn Publishing Co. Inc.), and his tunes are legendary, one of our greatest arrangers, he worked on the collaboration with Natalie Cole in adding her voice on with her Dad's recording - Nat King Cole. Clare, one of the finest in Jazz, also enjoyed working with Cal Cjader's group on organ - he was a great Latin-Jazz artist and put out many of his own well-known albums. He was a stickler for the proper enunciation of Spanish. His son Brent (took lessons from me some too, a very sharp young man) is carrying on the legend.

Artie Kane was one of the greats in film and we did some albums with the great Laurindo Almeida - Arte sometimes did and was on vip record dates too like Rosemary Clooney but primarily was a terrific 1st Call movie and TV Studio Musician. Quincy Jones used him all the time. There were other jazz pianists like the great Mike Lang, and Arnold Ross, Ray Dewey, Ray Sherman, Don Abney, Roger Kellaway, Jimmy Jones, Don Trenner, Gerald Wiggins, Art

Hillery, Joanne Grauer (late 1960s), Russ Freeman, Dave Grusin, Don Grusin, Ross Tompkins who also did the Johnny Carson TV show (Doc Severinsen), some great jazz musicians, and Ralph Grierson a fine pianist turned synthesizer player too, Pearl Kaufman excellent classically-trained pianist who worked mainly in movie and TV films, and Jimmy Rowles who was around for awhile doing things like MASH, movies etc....one of the Jazz greats.

Others include also Van Dyke Parks on the rock dates, and helping Brian Wilson with some of the orchestrated horn parts, and a dear friend of Brian's too, a really great and sort of unsung musician with his commercial music. Clark Gassman, an excellent arranger also, wonderful person. Billy Preston was there doing some keyboard dates too before he finally hit it big as an artist, a very nice person who I recorded with early on at the Ray Charles studio. Paul Beaver an astute pianist who seemed to be Hollywood's very first synthesizer player about 1969. A very sharp and nice person.

Back to Bassists, this time String Bassists, most of whom I taught in LA on Fender Bass too, at least I'd say half of them and got to know them and respect them well. I stayed in touch with many, and I admired ALL of them, wonderful wonderful men. I know everyone reading this will wonder why I used the term "wonderful men" and other adjectives like that constantly - but they all were that great of people yes, the better the professional, the better the men I've always found, and to know them as I did, working with them every day, sure a certain amount of that was "Hollywood - you kept everything *pleasant* on record dates and film calls of course - but apart from work, I knew them too, they were the *same* yes! No-one put on an act, you're too busy and worn out for that - it was a business, a good high-paying business, and the companies all got their money's worth. Most of them older and more-experienced than myself yes, for they knew and appreciated having these top-of-the-line work calls, having done all else, worked clubs, on the road with big-bands, all that, and especially the film musicians having done it "all" - studio work was definitely preferred not only for the high-pay but the music was better overall and you played something "new" every day and night.

Acoustic Bass - listed as "String Bass" and now double-bass too and acoustic bass too in the Musicians Union Directory: I wrote about Chuck Hamilton, Cliff Hills, Joe Comfort, Adolphus Alsbrook, and Red Mitchell. In addition Jim Hughart a fine jazz man (who I later taught on Fender Bass which he had some hits on too and did some later Hill St. Blues TV, using Chuck Berghofer's invented lines he did on Barney Miller for years, he's still playing jazz gigs; Don "Bags" Bagley and Red Calendar were both excellent jazz men, Max Bennett did his share of jazz as did Ralph Pena who later worked on the road with Frank Sinatra, fine jazz bassist; Bob West I've mentioned and Buddy Clark, Ray Brown settled in LA middle of 1960s (from on the road with the great Oscar Peterson) - I believe I worked his first date with him and he was a little unsure of reading at first the del segno, the coda signs etc., but quickly became a fav of all the film composers especially; Chuck Berghofer always a fine jazz bassist is on the "Bird" movie with John Guerin overdubbed on Bird's live scenes, and yes Chuck did some TV work too (Barney Miller Theme) as well as pop record dates; Chuck Domanico, another heavy, Joe Mondragon, "the" heavy in 1950s jazz; Steve LeFever, Lyle Ritz, John Kitzmiller, Hersh Hamel, Bill Plummer, Morty Corb (great in jazz), Bobby Haynes and Monty Budwig both heavies in jazz,

Gene Cherico and Bob Stone, and Frank De La Rosa, all super, as was Frank Carroll, and Arni Egilsson was and is fantastic - still working, Irving Edelman master bassist, Ray Durand ,Milt Kestenbaum, Mike Rubin (later contractor at Fox, took Urban Theilmans' place), Abe Luboff, Ed Gilbert, Nat Gangursky, Peter Mercurio, all fantastic, and the jazz idol John Heard, Abe Siegel, Sid Weiss, no slouches in fine jazz, Carson Smith too, Pat Senatore, Jerry Scheff, Richard Maloof - later with the Welk band) Abe Siegel, Don Grief, Ray Neapolitan (later manager of Joe Cocker), Mel Pollan, Rolly Bundock (a famous dixieland great), John Kitzmiller (also tuba), on and on the many wonderful gentleman of String Bass.

More Drummers: Frankie Capp fine jazz band leader too, played on "The Beat Goes On", and did a lot of percussion work too (Beach Boys, Spector etc.), Jack Sperling - Les Brown's drummer fine jazz man, Ted Dale, Frank DeVito, Jackie Mills, Jim Gordon (from Drumming Corp group), Ron Tutt - was Evis' drummer, Richie Frost, Paul Humphrey (from Les McCann when Les was a bebopper), Panama Francis, Shelly Manne - the master, Larry Bunker jazz icon, Harvey Mason, Irv Cottler (Frank's groover big-band drummer who did commercials and film calls too), Nick Fatool (older dixieland drummer did record dates, excellent groove!), Alvin Stoller (could sightread 4 lines, was Bob Crosby's drummer too (as well as Jack Sperling did some of that too), excellent jazz, James Gadson - jazz, Ed Greene, good groove for Motown, Gene Pello also worked Motown), Sol Gubin from east coast, great in film work, Jim Keltner mainly pop drummer, excellent, Louis Bellson, one of the all-time greats in drumming! Ed Thigpen - jazz, Cubby O'Brien, Jake Hanna and Ed Shaughnessy also greats in Jazz, Jeff Porcaro son of Joe Porcaro who sadly passed on in his 30s, excellent in films and jazz, Nick Ceroli - great jazz drummer, was with Tijuana Brass, Harold Jones and Mel Lewis jazz heavies, also Grady Tate, and there was Duffy Jackson and Roy McCurdy - with Cannonball Adderly and Nancy Wilson, same thing great jazz musicians, Steve Schaeffer, Mark Snow....

Percussionists include (vibes also): Gary Coleman, fine jazzman, Gene Estes, Alan Estes, Frankie Capp, Emil Richards, probably most-used perc., Julius Wechter (also leader Baja Marimba Band), Larry Bunker, Jerry Steinholtz, Chico Guerro, Jack Costanzo, Joe Porcaro, Kenny Watson, Lou Singer, Jerry Williams (John's brother), Victor Feldman - jazz great on piano and other instruments too, Curry Cjader (Cal's brother), Milt Holland, Bobbye Hall, Jack Lord, Dick Winslow, Jack Arnold, Frank Flynn, Dale Anderson, Tommy Vig, Stan Levey (Jazz all-star on drums too), and Laudir who later went with "Chicago".....all were also real drummers with the full drum kit too. Larry Bunker and Stan Levey were top Lighthouse drummers along with Shelly Manne. .

Also on guitar there were some big names from big-bands of 1940s, Bob Bain, Nick Bonney, John Pisano, John Gray, Tony Rizzi, Irving Ashby, Al Viola, Bobby Gibbons, Al Hendrikson, Mundell Lowe, Herb Ellis, Neil LeVang (later with Lawrence Welk orchestra), Dennis Budimer one of the younger ones, Kenny Burrell, John Collins, Larry Carlton, and more of the versatility ones were Don Peake a little later, as well as Barry Zweig; Lou Morell of the Jazz musicians; Dean Parks and Al Vescovo later on the pop and rock dates, James Burton played some great fills and solo stuff on some rock records when he was in town from traveling with Elvis, and ditto for David T. Walker, an excellent soulful guitarist with an unusual sound and style; Lou Morell's

son John Morrell also a little later, and Bill Lawrence, Ben Benay did some nice work as did Charley Chiarenza who took Bud Coleman's place with the Baja Marimba band.

Bob Bain, long a great studio guitarist, could play all styles of guitar, and that's mainly Bob Bain you hear sometimes in the romantic scenes in movies....he had a very soft touch-beautiful sound on guitar, and played with a lot of feeling. Howard Roberts tho' did too, and it might be hard to tell the two apart but Bob with his touch is unmistakable when you listen closely enough. That's Bob you hear on all the great Henry Mancini TV themes and recordings.....Henry probably wouldn't do a date without Bob on guitar. Also Bob Bain had the Guitar Chair on the fantastic Doc Severinsen Jazz Orchestra on the long-running Johnny Carson TV Show in Hollywood too. He'd hire others sometimes if he had a more-important record date or film-call to do - TV nightly shows were cut in the afternoons, and he'd hire Mitch Holder sometimes for guitar-subbing.

Bob was on the road with the great Tommy Dorsey band, how he met his late wife Judi, whose sister was Peggy Schwartz who married the famous Willie Schwartz, clarinetist - oboist - sax (all reeds) great musician who also traveled with big-bands of the 1940s era, Peggy was a backup singer too in studio work as well as with big-bands (both sisters doing that) in the 1940s. Hence, Nan Schwartz now a famous film composer, she got the talents from both sides of a talented family. I worked with Willie Schwartz quite a bit out at Fox Studios where he usually was - I never knew his famous role in the Glen Miller band where in the film, a trumpet player's lip was injured one time, and the arrangements had to be completely re-done to change the trumpet part into the a clarinet part which Willie played and completely changed the Miller band sounds to create a new and very successful sound overall.....and the band went on to great success. That's quite an historically musical change, Willie Schwartz was in the middle of that, and I had no idea until I saw the film, no wonder he was easy to work with and with a great sense of humor too! We'd trade tease remarks a few times, I admired him so, good humor without being dirty like on the Spector dates.....great musician, my kind of musician. I will share more of the great times out at Fox too, some great Studio Musicians were out at Fox.

I first met Bob Bain (I think) on either a Henry Mancini or a Nancy Wilson record date....or could be out at Universal, anyway it was later in the 1960s. And we instantly got along great, Bob also had a great sense of funny humor and he knew he had an audience in me. But I also admired his musicianship and taste on guitar - he had been a Studio Musician since late 1940s, and it showed. Nice person, sharp as they come and quite a great experienced fine guitarist, experienced musician. Probably the most recorded guitarist, not sure, but he sure did his share of Studio work over the decades. He did the Johnny Carson TV Show in the Doc Severinsen Orchestra for many years.

Other admirable guitarists from the big-band eras were: Al Hendrikson, who usually worked alongside of Bob Bain. He was married to a "Dame", his wife being a great artist, given the Dame title in England. Al was great to work with too, very accepting of me and my "Fender Bass" stuff....especially when he learned of my guitar background. There was never any arrogance with any of the greats like Bob and Al, they sure could have been with all their

wonderful experiences with big-bands, and years of studio work before I had come along. Al was an excellent guitar player too, solos etc..but Howard Roberts took the cake for rock and jazz soloing in films always....Al did tell me once and even invited me, about a masked party he gave once a year, some movie stars all came to it too, he and his wife were very hip and loved to have fun also. Later on they moved up to Oregon in retirement about late 1970s.

Others were Bobby Gibbons, another fine Jazz guitarist like Bob, Al, Howard, a very nice friendly person too, he could really play....a great person to work with, always upbeat on all the record dates and film calls. Tony Rizzi, a fine jazz guitarist too, easy to get along with, and wonderful player. He had to move tho' as Hollywood and its rock scenes were getting to him plus the traffic and density growing worse over time in the 1960s. He moved his family down to Orange County where he became an on-staff Educator at one of the colleges there, and sometimes made it to town to work record dates, or special film calls - he was successful in both worlds. Nick Bonney was around for awhile too, another fine Italian guitarist in Jazz, and then you didn't see him anymore - I often wondered what happened to Nick, a very social nice guy.....all the film musicians were always the very best of people.

Al Viola would work those film calls too, what a great guitar player! Loved Al, and you hear him on the Godfather movies playing mandolin. We talked about it after someone from back east claimed he did the mandolin and I checked with the Movie Studio Musician contractor, former accordionist Carl Fortina who did all the contracting for the Godfather movies.....he told me Al Viola did them except for one live scene when yes, an Italian mandolin player in Italy did the live scenes. Tommy Tedesco had told me he did the Godfather, that fact stuck in my memory later but Carl told me "he did some live stand-in work in the movie but no didn't play - just acted a part".....OK mystery solved. And later, Al humbly spoke about his role in the Godfather films of doing the mandolin parts too. Most of us guitar players had mandolin and we'd fake the tuning (like we did on banjo too) to be more like guitar but Al Viola was a real mandolin player, correct tuning, fingering and all.

Al Viola was also the original guitar player with the fine Page Cavanaugh Jazz Trio too, you see him in the movies Page is featured in with his Trio. I mention this for I later took John Pisano's place with Page beginning 1962 and continued as John was on the road all the time. I enjoyed playing guitar in jazz clubs again for awhile with his great 7-piece group - the Blue Angel West club was always packed. John Pisano is another studio musician who worked many record dates for awhile, a few film calls too but mainly is known for his early Jazz gigs with the famous Modern Jazz Quartet, and later wrote some nice pop tunes recorded by Herb Alpert and joined Herb's group the Tijuana Brass for the tours too. A fine guitarist, he's done some nice albums, a couple later albums later with Joe Pass too, and ran his "Guitar Night" for quite awhile in clubs around town.

John Gray is another jazz guitarist who was popularly hired in record dates and movies for awhile. He took lessons from my teacher, and I knew him from that. He was around for while as was Jimmy Wyble, another of Hatch's former students, and also Irving Ashby was too, also Hatch's former student, some others too like Billy Strange and even Ray Pohlman took lessons

from Hatch, others too. Irving Ashby did some record dates for awhile but like Rene Hall, didn't seem to break into the films.....I don't know if it was the "color-line" at that time or not, for only Benny Carter was the only black film composer used until Quincy Jone really broke the color line and hired many afro-americans in the mid 1960s on. I worked with the affable Irving Ashby (also with Nat King Cole at that time) late 1950s and early 1960s at Gold Star, and he never spoke about any prejudice, he was a terrific person, great player.

Another guitarist for record dates was, Don Peake who was a pretty stiff guy at first. He could play yes, but wasn't a jazz guitarist at that time, like Steve Douglas later on he played some jazz but early on was pretty young and just a good utilitarian guitarist tho' sometimes he'd get us a little irked at times and had some odd humor. I remember poor Don, on one Phil Spector date, we had gone probably the whole date without a break and were on the last of maybe 35 takes the last 3 minutes of the 3-hour date. And Don made a terrible mistake.....talk about wanting to kill someone....! We went overtime and as usual Phil Spector took his time then. But not before Barney Kessel stood up and sort of spoke for us, "you know Don if this was a plane and you were the pilot, we'd have crashed by now!".....kind of a nice way of saying "watch it!!".....hahaha.....and another time when Don wouldn't shut up, ragging on and on something.....I know what it was, Tommy was always kinda messy with his potato chips and spilled coffee and the mess was floating on the floor over towards Don's chair (Gold Star Studios' famous but usually dirty tiled floor), so Don naturally got nervous....I told Don "you know what you need to start doing is to cuss once in while, you're so uptight, say "shit" or "f---" once in awhile."

Well. That unleashed a "lion" then, and he's still cussing like champion, laying the blame on "Carol Kaye" for his cussing, haha, but it did loosen him up. Oh well, what do you expect from someone who still lived with his mother at that time - we all teased him about that. He later became a pretty good film composer then, Knight Rider etc. And was on the road with Ray Charles too, pretending to be Mexican to the police who stopped them when the bus was traveling down South. Quick thinking in the South.

There was another time when Don got under Bill Pitman's skin at a record date. I was there at that one too. Don came in unpacked his guitars and made it a point to sit in the "no. 1 guitar soloist" chair, which actually was meant for Bill Pitman who was a far-better guitarist than Don. Bill got there and implied to Don to move but he just ignored Bill and the Arranger didn't say anything, so Bill sat in the chair alongside Don where he could look at Don.

We ran the tune down (Bill didn't play, he just stared at Don the whole time) and Don began making mistake after mistake on each take, it got worse and worse. No-one said a word, and Bill continued eying Don the whole time. Soon the Arranger had had enough, he told Bill to take Don's chair and play that part. One take was all it took, guess Don didn't do that again. It's always understood what the pecking order is in the guitar section, who the plum soloists is.

I worked with other guitarists too, I admired Herb Ellis a great Jazz guitarist, and others in studio work like Johnny Guitar Watson, good blues player nice guy, ditto for Jim Helms all styles, fine

Jazz guitarist Mundell Lowe, Al Vescovo who also was a good country steel player, James Burton was around sometimes, and had an unusual good playing fills technique; others like Barry Zweig finally a fine jazz guitarist, did good work as did Ben Benay, David T. Walker with his unusual soulful playing style, Charley Wright a fine blues guitarist, and Arthur Adams could also sing some funny great lines in jamming blues for one Quincy Jones movie - The New Centurions, he did other blues style dates too, good player; Larry Carlton came upon the scene on a film call about mid 1960s -- I worked his first date with him a movie call out at Goldwyn where I first saw him playing piano -- he was good, then excellent on guitars, and very nice to work with too, he could do it all. Was glad to later see his success in the 1970s with the Jazz Crusaders on-tour.

Dennis Budimer was somewhat in the later Jazz scenes of the 1950s, and did some good bebop jazz work for awhile but quickly settled in the studio work when he got married, and had a daughter. He had been on the road I believe with Terry Gibbs' group for awhile too but was satisfied with the high-paying studio work and then film-work too, ended up being Tedesco's sidekick in 1970s on in movie work. That's Dennis btw on uke on the Don Ho things....he was goofing off one day, playing some George Van Eps type of chordal solo as sort of a spoof at RCA Don Ho date one day. And ended up playing the famous Motown-type Memphis beat -- Don Ho heard that and asked him to play that again for the introduction to one of his songs. We all looked at each other, wha?? Hahaha, whatever! I'll never forget the look on Dennis' face.

Which brings another memory, and because the singer was terrible on drugs and later died from an overdose, I won't mention names. He was a fairly well-known rocker in the late 1960s, probably about 1968.....we had all gotten the call to go to CBS small studio (on Hollywood Blvd.) and it was for this rocker with long hair pretty much edgy and on drugs at the time. He had recorded himself playing guitar on a bad out-of-time track, the beat going up and down all the time. He and his producer (from Nashville, again no name here, cocaine was used a LOT in the booth) were doing drugs.

We listened to the track and there was no music, so I quickly wrote down the chords, and it was xeroxed and we all had chord charts then. You had probably some of the finest Jazz musicians on the date: John Guerin on drums, Dennis Budimer on guitar, Pete Jolly on piano, Victor Feldman on percussion. We tried and tried to match the terrible up and down time the rocker had done his track with for about 3-4 hours and just couldn't rush or drag good enough to add ourselves to it. It was take after take, and no-one spoke, so I spoke up:

"let us record for you a new track, we now have the feel of the piece you wanted, but it's just impossible to add ourselves to your already-recorded track. We can do a new track quickly for this easily for you." He had lit candles in the room about this time for the "mood" thinking that was what we all needed.....and it had been quite a show then he was putting on demonstrating "his tune" with his hair flying all over as he gyrated his dance while singing and playing. He did more of that after I spoke up "that's nice Dino", and I looked at Dennis who was smiling from ear to ear...well it was funny and I grinned a little bit too.

At my grin, the singer stopped and asked me what was so funny, I said "nothing, I was looking at Dennis".....so he then targeted me with "why is it you all can't keep up with me?" I finally said: "you have.....uh...uh..... bad time..... and even if we tried all night long, we can't play to your bad time track!" And I replied the same thing "let us cut a new track for you, it'll be great" trying to sell him on that idea solve.....but he, looking like I shot him or something, angrily then angrily shouted "well.....my bass player CAN PLAY WITH ME!"

I started packing up, and told him " well you better get YOUR bass player then, I'm leaving, I have to get up early in the morning for a film call and we can keep doing this all night with your bad track, and never get a good take without us doing a track for you 'in good-time'!" (it was about 11:30 PM by then). At that, the producer walked in and said "you're ALL through!" so we all packed up quietly and all walked out not saying one word. Until we got out the door, and then all the guys said "you were terrific Carol, those guys were crazy on drugs etc. etc." and that was that, until the next day or so.

I had an afternoon call at some studio when the Union man walked in, and asked me "what happened on that Columbia date?" After I ran it down to him what happened, he said "I knew it, I've spoken to others. That should never have happened, you all will get your pay, no harm done, it's their fault!" Whew...you never know but that's the first and last of any drug-induced date I worked, the only one I started to walked off of, but there again I quit doing record dates 1970, no more rock dates for me. It's a shame the fellow died later from an overdose, but that was about the start of our terrible drug problems we still have here in the USA. I feel very sorry for his son. People have died of drugs right and left tho' from that time on.

I worked with Larry Knechtel playing bass, wonderful player, and also Ray Pohlman of course who did some great work before I got going on bass. Later on when I was still playing guitar on some dates 1963-64 even 65 (usually elec. 12-string like on the crucial Sonny & Cher hits, a few others) I did work with Joe Osborn on bass on 1-2 records, and Max Bennett some also. Jim Hughart a fine Jazz bassist later took lessons from me on Fender Bass 1969 and had some good hits as did Chuck Berghofer -- that's Chuck Berghofer you hear on the slides of the Nancy Sinatra hit of "Boots", we did that together but he did those great slides alone you hear on the string bass. A tune that was the last tune of the date, and done quickly...Chuck had played long long slides at first but producer Lee Hazlewood stopped the take and asked Chuck to make them "shorter" and that's what you hear on the record. No-one really thought it would be a hit, but it was her biggest! Good for Nancy, a great person, wonderful singer, and she actually sings great Standards too. Lee was good to work for yes - I found a lot of early to mid 60s dates I did with Lee in my Log I had forgotten about. And with Billy Strange's arrangements, it was always power-house horns too, always good fun band dates with Nancy, Billy and Lee.

Other special instrumentalists include the sax players, Steve Douglas, and Plas Johnson. Plas I'm pretty sure is the most-recorded, and most soulful but he did his share of "chicken-sax" solos too, the ones he didn't want his name on the records, I don't blame him, he's one of Jazz's finest sax players, cutting the monumental Henry Mancini's "Pink Panther" theme, and many tasty sax fills and solos with people like Steve Tyrell etc lately - that's Plas you hear on all of the

Mancini records as well as the Phil Spector dates tho' Steve Douglas, the real chicken-sax man, he could sure play that stuff....Steve did a ton of work for Phil, for Sonny Bono and on and on with those kinds of dates. Steve Douglas later on, did some jazz influenced albums too. Both of them nice guys, Plas I've known for decades because I used to do some Jazz gigs with him, and he also produced some in the early to mid 1950s, he's been around for a long time.

Steve Douglas, who did some contracting for Spector and even for Brian Wilson could always be counted on for his unusual pop-rock sax soloing and his contracting work too. He later moved to Spain for awhile, came back to Hollywood then left for northern Calif. Once in awhile he'd come back to Hollywood for dates, and one day drove all the distance, got to Gold Star, and sat down but passed away right there in Gold Star sadly. Heart attack, it was very sad I heard and I was living elsewhere then. Steve was always very friendly full of humor and always a friend to all musicians. Strange after being all over the world, Steve died at Gold Star, the studio he spent the most time in, "home"....

Plas Johnson went on to do more record dates with his fine soloing, and many film calls too, finally later on went out to play live again. I knew/know him well and he always (I think) felt a little left-out as he was one of the greats of jazz yet wasn't recognized as such by the Jazz World.....I'm glad finally others got to know what a fine player he was when he went back to playing and later on, was the preferred saxman for singers like Steve Tyrell etc. on his tours and records. Plas like the rest of us, raised his family and still lives in the same Studio City home he and his wife Carol bought from composer-arranger Dominic Frontiere.

Others in the sax sections always seemed to include the great Bill Green, always the fine Jazz soloist - he's featured very well on one of my favorite albums "Golden Boy" we cut about 1964 at Capitol with David Axelrod producing, arrangements by H. B. Barnum who is playing lead trumpet but that's Bill Green on the sax solos and some great bari parts. Bill was a lifelong teacher and had taught some famous sax players like Ernie Watts, and Bill himself liked to jam with long-long friend Plas Johnson and you hear these two along with another close friend, saxman Jackie Kelso on many of the Motown dates done here in Hollywood 1964 on. Jackie was a long-time live Jazz saxman, who also loved to put on floor-shows with his dancing too. Jackie did some good dates here and there and even a few film calls but was a star performer for the Count Basie band for years, even after the Count's passing. All three of them were fantastic to work with on dates, and what an ensemble sound!

Plas wasn't the first saxman I recorded with, Rene Block was. He's playing oboe on one of my first hit-records, The Highland (Scottish) Fling with girl-singer Marti Barris (daughter of Harry Barris). Rene also had probably the most-popular Latin-Jazz Orchestra in LA too - seems like we've all played in his great band and he did some studio work for awhile before moving to NYC in the 1970s....a very nice guy, very rare talent, was part of the Musicians Union as an officer for awhile before moving - a shame to lose him, wonderful talent, great musician, and definitely for the musicians, a good guy.

Other fine sax players include: Paul Horn (jazz man), and in fact all the rest were fine jazz musicians: Jay Migliori (I played jazz gigs with him) who is on the Beach Boys things too, Jim Horn not especially jazz but an excellent blues man, and bari horn player too, very funky on that bari, Tony Ortega (bebopper), Buddy Collette a major early Jazz force in the Central Ave. Jazz scenes and south LA jazz too, in many a documentary, he and Percussionist Milt Holland were the ones who got the two Musicians Unions, the black chapter and the white chapter merged together in the latè 1950s! And helped to get more blacks into doing movie scores too.

Others include: Bud Shank tons of film calls too (Mission Impossible, Bullitt etc.), Harold Batiste here for a short time, then back in New Orleans end of 1960s, Gene Cipriano "yo Cip!" probably most recorded reeds Studio Musicians, still recording in his 90s! A great Bird-like soloist in Jazz early on, he played all the instruments one of the nicest guys you'd meet; Ted Nash, Ernie Watts, Bob Cooper another name from Stan Kenton band who was an early famous Jazz man, very nice nice man, married to name-singer June Christy - a beautiful couple; Monk Higgins, soulful and funky jazz sax man - left for Africa I believe; Bob Hardaway another seasoned jazzman, Ronnie Lang, ditto, Jim Cathcart, Jerome Richardson, Abe Most, John Bambridge, all famous well-established excellent musicians;

Pete Christlieb who was very young then, simply great - still playing fine jazz, ditto Tom Scott who later had his own group LA Express; Julie Jacobs, Babe Rushton, Dick Hougate, Harry Klee, Bill Holman (and his great band later), Chuck Gentry, Jack Nimitz fine jazz idol, Julie Jacobs, Justin Gordon a real gentleman fine musician, they all were actually, Arthur Herbert, Med Flory (remember SuperSax?!), Med was a great actor in movies too; Benny Golson, who not only wrote some great jazz tunes, was a great composer-arranger in films (Ironside, Room 222 etc.), Peter Meyers, Bill Hood, Jack Montrose, Marshall Royal, Gil Bernal, John Lowe, John Klemmer (who had some hot-seller records too), Don Menza jazz idol, on and on with so many of the greats in sax.

Not only the finest in the reed sections, we had the finest in the trumpet sections too: On the pop-rock-soul dates it seemed that Ollie Mitchell was always on first call, with his great lead trumpet sounds, and usually Roy Caton with him, Bill Peterson, Tony Terran, Sweets Edison, Freddy Hill, Blue Mitchell, Steve Huffstetter, so many others who also did film calls, these are all the finest -- Pete and Conte Candoli, John Audino, Maurie Harris, Oscar Brashear, Cat Anderson, Chuck Findley, John Best, Uan Rasey, Lee Katzman, Don Rader, Paul Humbonen, Cappy Lewis, Bobby Shew, Manny Klein, Snooky Young, Dick Carey, Buddy Childers, Jay Daversa, Ray Triscari, Bobby Bryant, Al Aarons, Frank Beach, Jack Dumont, Stu Williamson, Don Ellis, Jack Feierman, Clyde Reasinger, Bill Berry, Al Porcino, Gary Barone (Mike's brother), on the record dates. My apologies for missing some names.

Trombones included the finest also: Lew McCreary, Dick Nash, Milt Bernhart, Dick Noel, Bob Enevoldsen, Harry Bettis, Frank Rosolino, Billy Byers, Tommy Shepherd, Gail Martin, Lloyd Ulyate, Joe Howard, Bob Brookmeyer, George Bohanon, Gil Falco, J.J. Johnson, Charlie Loper,. Kenny Shroyer, George Roberts, Curt Berg, Bobby Knight, Mike Barone, George Oliver, Bill Berry, Grover Mitchell (who conducted the Basie Band after the Count passed away), Bob

Brookmeyer, Dick Hyde, Tommy Pedersen, Lou Blackburn, Phil Gray, Chris Riddle, Chuck Cooper, Dick McQuary, Ernie Tack etc.

Strings, so many string players I know I'm missing, but here's some and they were all the finest, who probably played in the Philharmonic too: John Vidor, Harry Bluestone, Lenny Malarsky, George Poole - both Lenny and George were musician contractors too, Bobby Bruce, Nate Kaproff, Ed Lustgarten (star cellist), Jerry Reisler, Sid Sharpe - Sid was also a musician-contractor; Al Saparoff, Anatol Kaminsky, Virginia Gill, Jimmy Getzoff, Garry White, Ray Kelly, Eleanor Slatkin (matriarch of the prestigious Slatkin family), Fred Katz, Jerome Kessler, Ray Kramer, Ann Karam, Tibor Zelig, Arnold Belnick, Erno Neufelder, Fred Seykora, Henry Lojewski, and many many more.

French Horns - the best: Vince De Rosa, Dick Perissi, David Duke, Bill Hinshaw, Will Ruff, Dwight Carver.

Sousaphone -- Tommy Johnson, Red Callender, John Kitzmiller.
Harpists - Catherine Gotthoffer, Gayle Levant (still working!), Stella Castellucci, Dorothy Remsen, Joy___
Accordion - Pete Jolly, Carl Fortina, Frank Marocco, Dominic Frontiere, Jimmy Haskell.
Harmonica: Tommy Morgan who did 99% of all the movies and TV shows! Toots Thielmans did Quincy Jones movies from about 1966 on and also some record dates, the Bill Crosby theme etc.

To record together was always a joint-effort, there didn't seem to be anything like "ego" involved with anyone. And some like Lew McCreary, Mike Lang, Gayle Levant, and David Duke kept working even into the 2000s especially with the fine Alf Clausen "Simpsons" TV orchestra. I had the fun of playing in Page Cavenaugh's band with Lew McCreary and Dave Wells on trombone, Bob Jung sax, Jack Sperling drums, Bags Bagley string bass - I was on guitar, and it was an all-star great band, Page was smart to have two trombonists in it. Page Cavenaugh when I was pregnant, was hilarious, he'd say "she's dressed in drag tonight" or "Will the real father of Carol's baby stand up please?" and the whole band would stand up!" The audience loved it!

Trombonist Mike Barone wrote some great charts for Trombones Unlimited which I'm proud to say I played on some of that also. Mike also wrote some of the fine Doc Severinsen charts for the Tonight Show TV band too, this was way before Canadian Horns came to Hollywood in 1970s and he's still writing some great charts for his present band too which features Charlie Loper and other big-names in his band, along with the younger musicians, buy his CDs, some of the finest in big-band music.

The talents and combined musicianship of the above Studio Musicians made the music of the 1960s and 1970s records, movies, and TV shows the FINEST you'll ever hear, saving many a so-so movie as well as making those eras some of the finest music you'll ever hear. Being on Fender Bass, I was lucky to be involved with them all, but there again, Fender bass sounds did

help put a lot of musicians to work with the "new" sounds of that music sometimes too, the bottom was crucial and important. More later.

CHAPTER 10. DOCS: INTERVIEWS -- PHIL'S ECHO and LOVIN' FEELIN'

Phil's Echo..

>>>>How much of that famous Wall Of Sound could you, as a musician sitting in the recording room, hear? You obviously all had to focus on your individual parts. I read somewhere that Brian sometimes added echo, reverb, compression and such things while you guys were playing. Did Spector do that too, or was all that stuff added after the session musicians had left the building? I guess what I'm asking is how much the producers did themselves without interacting with the musicians.<<<<<

At first, when we recorded for Phil, we didn't wear earphones, which was the style of the early days of recording. And there were very few baffles set up too (padded walls to isolate sounds), and of course we always kept the volumes down low on our amps so as not to leak in other mics.

The problem back then was the leakage of the drums, so naturally, there were always baffles around the drummer, and he muted his drums too - putting masking tape also across the cymbals, blankets inside the bass drum (later pads on smaller bass drums), handkerchiefs rolled up (later pads) and taped on tom-toms, usually their wallet on the snare drums, this was all for *sound*, not for real quieting of drums. The drum sets recorded better that way - different from live playing drumsets and also tuned differently for tighter sounds in recording.

Percussionists were usually next to the drums off to one corner also with their own baffling setup.

But Phil always played back his takes at first, through little tiny speakers the size of car-speakers. He wanted to make sure his records played well on the radio for people in their cars, and then he'd BLAST the booth with his playbacks as loud as he could with volume and echo.....we'd all have ringing ears from listening to playbacks of his takes in the booth, whew.

Then soon, he got the idea to have us all wear earphones, as he started to put more and more baffles up to isolate the 3-4-5 guitars and 2-3 keyboards as well. Mac Rebenack would sometimes play the organ kind of loud (he'd get his own baffle), and the acoustic keyboards wouldn't stand a chance then, so they were isolated as well as the percussionists and drums even more. And the individual guitar players as well, as you see in pictures on my website.

Hal Blaine and Earl Palmer, the drummers Phil alternately used, soon developed making their own paddings to put on their drums, and the bass drum all of a sudden shrunk, and they had special paddings for those heads too, and they still taped their cymbals.

And we were using earphones then - yes, there were many problems. At first, they couldn't be individually adjusted ("I can't hear myself", "I can't hear the guitars" "can't hear the bass" etc.), there was no echo put on at first. We'd wear the earphones on one ear and off the other to hear

the room sounds. Then when the individual adjustments on earphones came in within a week or so, Phil was quick to put some echo in the earphones from the gitgo.

There was so much echo in the earphones on the "You've Lost That Lovin' Feelin'" date, that no-one was playing well together. The earphone controls didn't help much. Hence my story of bearing down on the acoustic Epiphone Emperor guitar (Phil loved my guitar sounds), and playing extra hard, grinding away with rhythmic 8th-notes trying to help congeal the rhythm together which he heard and liked (and put double-time echo on) - somehow it did help....

It seemed to work, and Phil put a little double-time echo on me only, which made my rhythm come out to subtle 6th notes. It's very subtle but it's there and we sort of settled in for a nice groove - I think Ray Pohlman the bassist and Earl Palmer the drummer both asked Phil for "less echo" too, so they could play better together better. Then the real take happened for the Righteous Bros. We all pulled together.... and both of the Righteous Bros. were there singing but I think the real vocals were added later on -- it cost 2x the amount to track in those days so Phil also watched the money meter.

Anyway, I do remember that date because of the power of the great song, and the problems of the rhythm section. We all knew this song was going to be a biggie hit, the tune was different, and the Righteous Bros. were amazing the way they were singing.....we never heard white singers sing like that before.

So by that year, yes, Phil was using echo in our earphones practically all the time, but to varying degrees as to how much we would complain about it.....if there's too much echo in our phones, the beat is not well-defined, and we couldn't groove then, plus it would throw us off a little bit.

So he kept the echo volume down quite a bit in our earphones upon request, depending upon if we could stand it or not. But you sure heard it in the booth on the playbacks. Phil loved echo which we understood, it was his trademark sound, echo built specifically by Dave Gold, part-owner of Gold Star.

>>>>Also (and this was discussed about six months ago but I've lost that digest), how *loud* were these sessions, particularly with Spector? Obviously, his music sounds the best if you crank your stereo up to 11, and what you get is an enormous, almost angry, wall of noise. Were his sessions louder (decibel-wise) than other producers'?<<<<

YOU BET! He was the loudest! No-one even came close. Brian Wilson yes, as sometimes he would add echo when we'd record, but usually not - he'd put it on later. But at least Brian kept the play-back levels decently "normal", never really loud and he never did what Phil did: play it back on a "car-speaker" at all, that was a criteria of Phil's, that his hits sounded great on car-speaker-sized speakers on the radio.

With Brian, usually no, he didn't have us work recording "with echo" and as to the amount of Phil's recordings actually "recorded with echo", common sense said he didn't too much (you'd have to ask Larry Levine, he'd have the correct answers on this)....you always add echo *later*, that was the custom.

It's a bear to record with echo, as you can't take it off later, so I'm assuming he played everything back "with echo", but kept adding it on and/or taking it off temporarily in the booth.

Phil loved the sound of the Gold Star echo. I have the utmost respect and admiration for the genius of Dave Gold who masterminded the system there at Gold Star. Everyone in Hollywood did and does also...he's a great guy btw, so is Stan Ross, his partner and first engineer for Phil for awhile before Larry Levine took over and did all the rest.

The Gold Star echo ran right through the women's rest-room -- if I took a break and they were playing it back, they'd ask me not to flush the toilet....it was a small bathroom but with a high ceiling.

Producers were sort of "alone" in the booth, trying all sorts of things, especially Phil and Brian. We'd hear all kinds of wild things in our earphones as they'd try this or that to the music. It all really had nothing to do with us, but we usually heard all the experimentation they were trying.

Sometimes the studio musicians would sit and wait 10-20 min. at a time and instead of listening to all what they were doing in the booth, we'd take our earphones off and kibbitz in the room during that time while drinking our coffee (you always had to stay *alert* ready to do the next power-house take), always waiting for them to get done with experimenting and we'd go on then.

Your time is not your own - sometimes there was time to take a quick hike to the bathroom, but usually you waited right there in the studio throughout any experimentation with sounds Phil would do.

So to answer your question, yes, Phil would normally record with echo in our phones, but the amount varied with how much we'd complain. I'm sure he probably added it on again later when mastering.

Brian worked a different way. Phil was a showman, he'd always love to have an audience in the booth -- he'd really enjoy how everyone was in-awe of his producing, including us studio musicians....we had a great admiration for him and he knew it, he respected us too in his way altho' he'd sometimes playfully pick on someone, sometimes a little harshly, just his outside humor which sometimes got a musician riled but usually it was just Phil's way of kibitzing tho' sometimes he was pretty nasty in the way he'd kid, 1/2 the guys loved him, the other 1/2 tho't he was nuts.....and a few Studio Musicians took his ways of recording with their language too....I got to cussing sometimes, not proud of that, it was only with a few....a matter of putting up my walls.

Brian Wilson would sometimes have his wife and sister-in-law in the booth, but that's it. He loved to work alone with Chuck Britz at his side to assist if he needed it sometimes, and he loved to toy around with everything, trying this and that in the booth.

There were a few moments of that, then we'd go for a take with Brian. Then he might change the music or he'd toy around with sounds, or come out in the studio and play a different feel he wanted us to try, things like that.

Phil had some music charts (arrangements or chord charts are called "charts"), and this got more complex as the years rolled by, written arrangements which actually were simple to read, no problem.

We'd add our ideas to these charts and he'd like them or want us to trying "something else" of our own ideas - sometimes he would give us his ideas of how the parts should be interpreted and we'd have to re-interpret them musically until he was satisfied.

Brian wanted only his ideas, but sometimes would listen to others, especially with Billy Strange who'd invent some 2-part guitar harmonies (like on Sloop John B, that's Billy's instant arrangement of guitars). Sometimes the piano players & percussionists too, but Brian was more in charge speaking as a composer/arranger there. Phil depended upon arranger Jack Nitzsche (Gene Page did the "You've Lost That Lovin' Feelin'" & River Deep Mountain High arrangements), and input from the musicians a lot more altho' he had some definite good musical ideas sometimes too. He was never the musician/composer that Brian Wilson was.

Sonny Bono a little later had some great ideas too. Altho' Sonny got some great creative arrangements from Harold Batiste, whose ideas were revolutionary.....Harold was a totally an underrated arranger and his ideas saved many a so-so tune that Sonny and Cher wanted to do. But we still "donated" our own lines and licks within the parameters of Harold's terrific arrangements. Sonny Bono was always in-charge and was a totally under-rated producer, it was easy to work for him, I admired his prowess in the booth.

I don't remember Sonny recording with echo however. He was great in the booth, almost as great as Phil and Brian IMO. Hope this answers your questions.

Carol Kaye http://www.carolkaye.com/

PS. I do explain all this about Phil's use of echo on one of the video segments showing each week at this Experience Music EMP Museum - now archived in the EMP museum in Seattle which also features bass sounds they had me record for them in Seattle on the old basses they found and used in the museum.

PS. About the differences in sounds between today and the 60s when it comes to the Phil Spector "wall of sound" sounds.....no-one can successfully duplicate the specter of all the LEAKAGE of sounds too

Note: Matthew Sweet came very very close tho' with his recording we recorded recently of "In Reverse" - a CD that has sold very well in the last year, recorded analog at Western 2, my bass amp miked and there was quite a bit of leakage in the studio (now known as Cello, 6000 Sunset Blvd.) where we all cut live with the band. They were good dates and Matthew was trying for that same sound, he's the only one who came very very close --- we all did play fairly loud in the room there at Gold Star Studios, and in spite of the baffles and all, we leaked everywhere into each others' mikes.

I think that's the real "Wall Of Sound" you're hearing - leakage along with Dave Gold's echo. Somehow Phil managed to get us all on the record somewhere there, even my acoustic guitar track is there on "You've Lost That Lovin' Feelin'", altho' buried until you hear the montuno part of the bridge where you hear me play the bassline with Ray Pohlman.....trying to keep the beat from "sinking" which it had a tendency to do - the tune was slow.

It was a good balance between everyone's idea of where the groove lay. CK

Note from Larry Levine, Phil's engineer (after Stan Ross left for Hawaii one time, Phil kept Larry on then):
>>>Here is a quote from Larry Levine about Phil and echo:

"[Gold Star's] console had a divider, so as you increased the echo send, you decreased the send to the fader, which was the way we thought echo should be. Echo was to make things sound farther away, not to create the effect.

"Dave had designed two chambers that were angled, so that they were two geometric shapes that would fit side by side. These were the chambers that Phil Spector would make famous. Inside the chambers, we put a little eight-inch speaker and a RCA flat ribbon microphone to capture the echo and bring it into the board.

"I remember during the recording of "Then He Kissed Me," I was trying to get more level because Phil wanted things louder and louder. What I decided to do was to send the original to two tracks and double up the level of sound. Later, I would just keep one of the tracks and use the other track for voices and strings. What had happened was that the echo also got doubled. It was okay when I had both tracks, but when I erased the other track I was left with essentially twice the echo that I had originally put on.

"I didn't admit it was an accident, though Phil knew how it had happened. But he liked what he heard. He listened and understood exactly how it had happened."

Another opinion: There was another added ingredient: tape-delay. Phil/Larry would put signals into a tape machine, and then send the output of the replay-head to the echo chamber. In a UK radio interview Phil said it was just an extension of the 50s slapback echo principle as used on Elvis etc.

My feeling is that the mechanical inaccuracies of this method produced slight pitch shifts, adding to the 'magical' effect. You can hear it all over the rhythm section of "Hung On You", and it works particularly well for Ronnie's vocal on "Born To Be Together" and the lamentably withheld "Paradise".

One other effect that is not too easy to recreate these days is the way the echo was added to the track at the point of recording. A decision on the proportion of echo was made there and then. Any subsequent equalisation during the mix, and especially compression, would affect the echo too.

From Carol K: Phil Spector's neurosis is showing big-time on an interview film of the 1960s....he kept on his p's and q's with us but yes, sometimes did pick on musicians after his visit to his shrink to practice "shrink-ese" on us maybe? I'm probably the only one to say "f--k off Phil" when he tried to pick on me....he laughed, never heard me cuss like that before. The only time when he gave us our breaks right was when I was playing 12-string acoustic guitar (was 8 mos. pregnant) and I told him he'd better give us a break, I had to go to the bathroom. The guys thanked me then. He was nice to my kids who I'd sometimes bring to the dates tho', always respectful to my children, Peggy and Peter.

He usually was careful but don't know what happened on the 60s video interview now making the rounds. He was probably high on something, pills or whatever. He was seeing a shrink he said almost every day....they were pill-givers back then big-time. The film had signs of his later self-delusion type of behavior. I used to feel sorry for him back then, but after the killing, it's a sense of horribleness now, and terrible disappointment at what happened. We were shocked.

Funny thing when he attended a party at my house, no drugs (I'm a prude), but plenty of booze and everyone was dancing (about this same year) and having a good time...he came just as we were having a food-fight and he looked very scared, got some chicken and milk and retired to a corner to talk to my teen-aged daughter Peggy....he couldn't have fun like the rest of us..... My party (to celebrate installation of a new bedroom and bathroom complete with bidet!) went on into the early hours, last people there were Gene and Lois Czerwinski, Cerwin-Vega - my good friends) sitting in my pink tub drinking (no water)....haha.....I liked Spector's mother, she was a nice lady.
PS. Spector etal....was "new" himself to using the echo-chamber, there were NO controls in the individual earphones(also NEW then) setups like there were years later on.....we heard ourselves with the echo which made it difficult sometimes for drummers and bass players to play together, why I bore down HARD on the guitar chords to help during the "You've Lost That Lovin' Feelin'" recording.

Please understand.....you had mainly Jazz musicians recording.....not "rock" players at all, rock players couldn't create well, nor play with the precision (needed for recording sounds) that experienced Jazz musicians and big-band musicians with their fine technique and spontaneous

improv with every note, riff etc. could do.....why engineers came into the studio rooms all the time to make sure they were recording our actual sounds we got.....because we knew sound-wise what was required on recordings.....this is another reason why producers (called "A & R Men" in that time, not "producers") scoured the Jazz clubs to get us to do recording work.....late 1950s.....imagine, Jazz musicians on *your* rock records, it wasn't even "our" music.....but that's exactly what happened and none of your generation knew about it!

The "togetherness" and great time-sense of experienced Jazz musicians when playing together got on those records.....Earl Palmer did most of the Phil Spector recordings, tho' Blaine (and later on with Sonny Bono, Frankie Capp, and Frank DeVito on drums, also Jazz drummers, on those hits) did some.....Earl Palmer was an innovative New Orleans jazz drummer.....the string bass players (playing along with Fender Bass) were also all Jazz bass players.

Just so everyone knows, Spector at first, learned his craft from Lester Sill who was his partner for awhile. Lester Sill was around at Keen Records when producer Bumps Blackwell, who first hired me to do Sam Cooke dates in 1957, was producing.....he was the only one who merged the soul (R&B) styles to pop music styles with his innovative producing style using Studio Singers, Studio Musicians like Earl Palmer (Jazz) and able to cross over the Style lines for merchandising and radio airplay back then, a huge advancement change of all recordings being classified.. Bumps was the Master, whose producing style influenced Herb Alpert and Lou Adler (both also at Keen Records) as well as Lester Sill.....just so everyone knows where Spector got his skills from - hardly anyone knows this, but Earl Palmer, myself and others were there.

You've Lost That Lovin' Feelin'.

Earl Palmer on drums, Ray Pohlman on elec. bass, I'm on guitar, with the Righteous Bros. singing right there in the main studio room of Gold Star Recording Studio . Tho' they did move to the vocal booth for the pretend vocal-takes (see below about "tracking" fees). Larry Levine engineer at Gold Star.

However, am sure they overdubbed the final vocals later - it was an actual tracking date (but paid as non-tracking, hence the singers were there - sometimes record co's got away with not paying us the double-fee required for tracking when it was a tracking date by having the singers "there" then it looked like an ordinary record date). I was playing acoustic guitar rhythm on that one, Epiphone Emperor guitar.

Phil Spector, the producer, put so much echo in our phones it was hard to play in good time together at first because of the huge amount of echo in the headphones - slow tempos are the hardest to groove in but you're supposed to be able to do it no problem if your sense of time is good - but with the addition of the echo in the phones I think it threw the rhythm section a little bit. Knowing Earl, you could always trust his sense of time - he was known for it, and wonderful to work with.

So after adjustments in the earphones, we started playing and I dug in and played extra hard rhythm on my jazz box to help the rhy. section gel together and we finally did. Just another day of recording where everyone does their share to make things happen. Phil is the first one to start the use of headphones in the studios but he loved to put a lot of "echo" in the phones which drove us all nuts sometimes which is why you see pics with us with one headphone on one ear and off the other ear to hear what was going on in the room too for good unison.

You hear me doubling the bass line on guitar on the bridge, the slow montuno section (middle part), trying to keep the tempo from sagging down like it wanted to. Phil used the echo to double up my 8th-note rhythms, making them sound like 16ths, which blended well with the drums and sort of encouraged everyone on a steady tempo. Rhythm guitar playing was used for that, to fill it in.

Earl and I always locked in well together anyway. I always liked playing with John Guerin and Paul Humphrey too and also recorded a lot with the great Shelly Manne, and other jazz drummers. Irv Cottler, Sinatra's drummer was excellent as was Jack Sperling, Sharkey Hall, Jesse Sailes, and Jim Gordon...

Earl brought the "swamp beat boogaloo" beat from New Orleans in 1957, and started the double-time funky stuff in LA, which was called "boogaloo" then (now just called funk, the 8/8 stuff). He also started the use of the word "funk" here in Hollywood, a New Orleans term in the late 1940s -- talking about "funky socks".

Drummers Sharkey Hall and Jesse Sailes had the drum work sewn up before Earl Palmer (and then Hal Blaine) began their run as first-call drummers, and Sharky recognized it for what it was at first when Earl first brought that funky playing to town. Sharky said "it's samba feel", and we all adapted to playing double-time 16th notes as a more rhythmic way of playing rock, pop and funk. Axelrod called it the “swamp beat” both of which Earl didn’t like.

It got boring on some dates, so we'd double up the time-sense with Earl on his funky beat - who other drummers quickly learned to cover for their record dates too, and yes, to me it was "samba" but no-one called it that. There was prejudice against jazz musicians by the younger and up-coming A & R men in rock (later called producers) that we learned not talk about latin or jazz. They'd think we couldn't record rock then, not knowing mostly jazz studio musicians did the early big rock hits anyway.

So it was the "new" funky beat that we all contributed too which Earl started. Hal Blaine started many of the surf-rock commercial beats (Earl did some of that too tho - you couldn’t tell the difference). Earl and I always wound up paradiddling together on fills on the fade, looking at each other and laughing. He loved to play and so did I. When I'd play the funky 16ths with him (on bass), it was a lot of fun to groove together, same with Paul Humphrey, Guerin and others too, but Earl did it first!

Anyway, with "You've Lost That Lovin' Feelin'", there were tons of people in the booth to watch the date at Gold Star Recorders. Also, there were a lot of studio musicians recording in the big studio too. We instantly knew it would be a big hit for Phil. The tune was excellent, the Righteous Bros. were wonderful singers (good guys too), and Phil had the fine studio musicians.

(note: Gold Star burned down shortly after it was sold in the early 80s, and is now a mini-mall parking lot, southeast corner of Santa Monica Blvd. and Vine St. in Hollywood).

We all saw the romance of Sonny & Cher blossom before our eyes there at Gold Star as Sonny worked for Phil as an aide and promo man. Cher used to visit the Spector dates and sometimes sing in the background too....I wound up playing on practically every one of those Sonny & Cher dates. At first with Sonny & Cher, on elec. 12-string fills which was part of their sound, then elec. bass later on. Sonny was good to work for, excellent in his craft as producer, and Cher loved sitting in with the Percussion Section. They really never had fights, but an occasional disagreement, for really it was good between them. They manufactured their TV show personas- they were different, more themselves in the studio. Sonny got to produce some big hits, a sharp guy easy to work for.

The Studio Musicians were cutting about 10-14 tunes every day and night back then, there was so much recording going on and it was hard to keep track of everyone who was on every date, but am glad I kept my Log and most of my Appointment Books. I've recorded around 10,000 sessions, that comes out to about 40,000 songs, so of course you remember bits and pieces of some. This tune was memorable because it was a great song, and you remember some of the details of memorable music like that.

No-one, well hardly anyone, gave us credits for our work on the backs of record albums in the 1960s. I feel that the producers and record co.'s probably didn't want the buying public, young people, teenagers to know that studio musicians, most of us non-rockers as old as their parents were recording all the music they were buying back in those early days of race riots and assassinations of the 1960s.

In 1973, Musician's Union began encouraging that session musician's names be printed on the backs of the record albums, hence, we're not credited for the 1,000s of record dates we recorded in the 60s. The credits didn't really matter to us at that time. Just getting the record dates, and getting paid were what mattered for most of us who were family people, working hard for support of our kids. We were glad to get the work, and fame was not a part of our thinking at all. It's always been that way for Studio Musicians since the advent of Studio recordings of the 1920s.

Little did we know tho' that the public would get a phony view of who really recorded their favorite hits. Groups like the Monkees kept insisting "they" played on their own records all along and the Beach Boys didn't mind if the public tho't they cut their own records, ditto for the rest of the groups who went on the road then and carried the "secret" along with them - they couldn't

reveal that they didn't cut their own hits to their fans who would walk up to pay them compliments on their records.

I believe in time, this all caused a phony impression with the public, something being corrected a little at a time right now, but it's usually a shock that the public's "favorite group" never cut their own recordings, or if they did their first recordings, they quickly switched to the hit-maker studio musicians.

With a few of the surf-rock groups, we'd cut the music tracks first and if they hit, then the record company would put a nice-looking bunch of young musicians together to "be" that group. Youth sold and of course the record companies didn't want the public to know that a group of bored coffee-guzzling short-haired straight- people as old as the baby-boomers' parents who were very square and looking very intently at music charts (no Hollywood smiles, mostly jazz musicians), totally focused on work-at-hand were recording their favorite hit records, doing the music for their idolized young groups going out on tour.

There were groups like the Marketts, Hondells, and T-Bones which were totally formed from our crew of studio musicians - the music came first and then they formed the group from the hit music. I'm the bassist on "Batman" theme hit of the Marketts which they got us out of bed at early in the morning to cut that hit-making copy of the TV theme and go-fer people getting it to the local L.A. radio stations to play on the air later that morning. It quickly knocked out the TV version off the charts being the big hit on it.

Such was the nature of our business. And the record co's seemed to list the vocal overdub dates as the recording times, never the track dates so you won't find hardly any accurate dates online for any of your fav hits either.

We, the 60-70 of the "busiest" of the 350-400 studio musicians, were sometimes called the "clique". We were all independent studio musicians, everyone worked with everyone else. There never was a "set rhythm section" at all as implied by some people. And known as Studio Musicians, some as the clique.

Sometimes the record companies ran late in paying us (the check went to our Union where we paid work-dues first and then picked them up) so....to avoid the late-fee penalty, the record companies would simply change the record date date on the contracts, etc. Sometimes they'd forget a musician's name on a contract and put it on another contract they never played on just to pay him....but these glaring errors were few, the bulk of it all was correct on the Musicians' Contracts which were never called "Music Sheets" or "Studio Sheets" btw, that's something else, just notes that don't mean anything and usually very wrong. If anyone says that, they've never seen our Musicians Contracts kept locked up in a vault in Local 47.

Except for the Motown foolery, about 35-40% of 60s Motown hits were cut in LA (9 bass players being used from 1962 on throughout the 1960s when Motown had offices here in Hollywood during those years). That's such a sham and we quietly did "cash demo" dates for them for far

too long, and we knew it was a sham when they'd play good-sounding "demos cut in Detroit" for us to "cut more demos for in that style"...you only cut hit recordings from demos, never more "demos." Motown has been out here, had offices out here since 1962, 63 There were never any Motown Union contracts early-on either for our work here nor for the Detroit crew either, until a few phony later-written contracts showed up later on.

Phil Spector always used Howard Roberts, Glen Campbell, Barney Kessel, and others like David Cohen, Bill Pitman, Bud Coleman, Billy Strange, Al Casey, Don Peake, Lou Morell, Tommy Tedesco, and some others occasionally like James Burton, who really didn't do a lot of studio work except for a short brief "hot" time when he went on the road w/Elvis. Mike Post sat in on some dates, as did others but actually some weren't even plugged in, it was just for the experience.

On that "Lovin' Feelin'" date, it had to be Don Randi, and probably another 2 keyboardists. Phil always liked to use Larry Knechtel, Mike Rubini, Mac Rebenack (usually on organ, later called Dr. John), Leon Russell, Al DeLory (altho' Al left pretty early to go produce, he never liked session work on piano, but is a good pianist), Gene Page pianist did the arrangement, Larry Muhoberac (who now lives in Australia, another fine pianist), and sometimes Pete Jolly or Mike Melvoin, that's about it. There were usually 2-3 pianists at the same time, one would be on organ, or some other keyboard.

Percussion usually included: Julius Wechter (his band was the Baja Marimba band), Gene Estes, Alan Estes, Emil Richards, Gary Coleman, Frankie Capp (who is the drummer on "The Beat Goes On"), Victor Feldman, Curry Cjader (Cal's brother). About 2-3 percussionists usually.

And the horn men included on Phil's dates were: Lew McCreary, Dave Wells trombone, Gail Martin bass trombone (maybe), Lou Blackburn trombone, Ollie Mitchell lead trumpet (he did a lot of Herb Alpert's 2nd trpt overdubs), Ray Caton trumpet, Bill Peterson trumpet, Freddy Hill trumpet (now lives in Africa), Tony Terran did some on trumpet, and the fellow in the back of the band on SNL in NY, Billy something (I forget his last name, sorry) did some too as well as Blue Mitchell, Bobby Bryant (whose great jazz band in South LA, was sure fun to play in - Bobby was married to singer Della Reese back then.).

Steve Douglas was the #1 rock sax soloist in LA (and probably the bulk of the rock type hits period) was always "the" sax player, nice guy, also gone now - Ray Pohlman is gone too, both wonderful people, Tommy Tedesco, Gene Estes, Al Casey, and Bud Coleman gone). Plas Johnson and Jay Migliori (Jay also is deceased now sadly), both very fine jazz men played sax on Phil's dates too. Plas is still playing sometimes live jazz here, did the Pink Panther theme and is by now is the most-recorded sax-soloist.

There was quite a group of people that Phil liked to use (never a "band" at all...all Studio Musicians were free-lance, totally independent of each other, producers used ones they wanted out of the pool of 350-400 Studio Musicians recording day/night back then), drummers were

either Hal Blaine or Earl Palmer. He used Gayle Levant on harp. But yes, had some fav's for awhile too.

But that's about all I remember about the "Lovin' Feelin'" date. We didn't have to do much creatively with that one. The tune was so good and strong, and the initial arrangement by Gene Page very good and Righteous Brothers there singing live (tho' I'm sure they overdubbed vocals later) it was easy to get the right feeling on the date. I personally loved the Righteous Bros....esp. Bill Medley, whose daughter is a bass player btw.

With most recordings of the early 60s, we had to come up with head arrangements even on top of the arranged music -- that is, improvised arrangements, our own licks on skeleton arrangements or bare chord charts. This one was very good the way it was written and with our playing and the Righteous Brothers singing, it's no wonder it was a huge hit that means so much to everyone, we're all proud of that.

Meeting The Great Jasha Heifetz.

It's been on my mind from time to time, that I needed to include my meeting the great Jascha Heifetz in my book at the old RCA studios, NE corner of Sunset & Vine (now Home Savings). But tonight, I turned on the TV, there is this interesting bio documentary. Being a child of serious professional musicians, my mother loved Paderewski on piano, who I loved also, and also Heifetz, there was no-one like him on the violin, and no-one like Caruso as a singer. And late 1950s or early 1960s, I met Heifetz!

I was raised on Chopin, and he to me, is the father of Standards chord changes and have heard others like his friend, Haydn, and others like Beethoven, etc. use the chord changes too, but not in a way that Chopin did, whose melodies were gorgeous from the chordal notes and traveling chromatics.

Jascha Heifetz from Russia, came to the USA just as the 1917 Revolution was getting underway in Russia, which he saw erupt from his departing train. He had come to the USA for a 4-month classical tour (he had been a VIP European concert violinist in demand since he started at age 5, a student of Auer in St. Petersburg.

Interesting during the documentary which stated that Auer, when asked why he never mentioned Heifetz, said in an interview, "he was not my student, he was a student of God" (meaning he already knew more than Auer as a young performing great violinist). So because of political circumstances, he made the USA his home around 1917, and applied for citizenship, always respecting the American flag continually, carefully taking his flag down at night-times. He was always grateful for being an American citizen.

About his 4th year of living in NYC, after a particular bad review one time as a young man, the only bad one he ever had gotten, he changed the course of his life. He hadn't practiced much and was having a good time with the ladies and his new-found wealth, having fun!), and so he

practiced intently and had hugely fantastic playing concerts the rest of his life after that one bad review. He later had many fine students too, notably the fine Itzhak Perlman.

He moved to the Hollywood area, to sunny Calif. in the 1930s and also wrote some standard tunes under his false name of Jim Hoyt, to keep from being bothered on his trips as a famous Concert-Violinist. His name was on the lips of every concert-goer in the USA.

I was doing a guitar record date one day (or maybe evening - not sure if it was for Ann-Margret or some other pop singer at that time) at the old RCA building and in walks this familiar face who stays in the booth for awhile. This had to be about 1959-1960-61. We recorded one tune and I took the required tube out of my amp for the fuzz-tone sound they needed on the next tune (no fuzz pedals in that day). We ran the music down when suddenly Jascha with a friend, ran into the studio - we suddenly met and he was most concerned about my guitar sounds he said. When I played, he said "you must get that amplifier fixed, there was something wrong with the *sound*!"

He was about 57-58 sort of "old age" at that time, I smiled and said "it's on-purpose!" and tried to tell him that on some tunes they wanted the sound that way and it was known as "fuzz-tone", but he shook his head and said "no you can't do that!" and walked back to the booth, listening to the music and soon left - he wasn't angry but really was trying to help me "fix my amp"..... I had smiled but that was the extent of it. He was my hero, after-all - his face belied all the years of his powerful playing.

Heifetz had said (at first) he loved my playing and then the bombshell of "something is wrong with your amp!".....God love him, his great playing set the standards for violinists the world-over, I was so grateful to meet him! Wish I knew now who was with him and wish I could have spent some time with him, a brilliant musician, one of those magic moments (over a fuzz-tone!). Jascha Heifetz 1901-1987.

CHAPTER 11. 1961 - 1962, AND GOLD STAR.

My LOG doesn't start until 1961, I was still recording with guitars in 1961, and still doing Jazz gigs, but had quit the day-gig at Bendix in 1960, and working private jazz gigs was always rewarding. That's how I met Keith, a wonderful sax man, and we had a trio with an equally good string bassist, a Japanese fellow, and Jean from my Bendix job sung too....she and Keith eventually married. I was dating David Fireman then and we'd visit Jean and Keith sometimes, I cared a lot about them both but they broke up, and Jean moved away She later worked as a high-powered secretary in San Francisco and married a VIP executive last I heard.

I worked with others in the Jazz nightclub field too tho' work was declining in the clubs, due to rock taking over the many clubs. And it was fun doing the private gigs too, they paid more and were always grand affairs, dances, bar mitzvahs, weddings, you name it, Jazz was still king in LA County. Traffic was still easy, all over, LA hadn't outgrown the freeways yet like it did 15-20 years later. Another wonderful musician I played good-paying private gigs with was public-school teacher Gary Coleman, a very hot jazz vibist, and fun person to work with.

I got very close to the Coleman Family, Debbie, Lisa, (yes, with "Prince" later on!) and David and Gary's wife Marilu a wonderful artist. And when the chance came, on a H.B. Barnum date at Capitol, and they needed a jaw-bone player, I recommended Gary, his very first record date. He was a little nervous but played well and H.B. liked him and he did the job and played some percussion and timps too on more record dates. He likes to tell the story I loaned him money for his first timps, and other instruments and Gary quickly caught on and was well-liked, and he was perfect for the Studio Musician role it took to do the job as a percussionist. Soon, he too was able to quit his day-job, and just do studio work and the occasional private gig. I was happy to see that, he's a good guy, wonderful Daddy and family man, a real professional top musician.

I had done 100s of guitar dates, both on acoustic and elec. 6-string and acoustic and elec. 12-string guitar. I had thought of putting a D'Armand pickup on my Gibson acoustic 12-string late 1950s, and surprisingly bumped into Barney Kessel on a date who had done the same thing - both of us laughed! But we also saw the future in the 12-string guitar going electric too for other styles of record dates. The popular folk-song stuff was what it was mainly used for. I also was playing the Dano bass guitar on dates, and other instruments too, mandolin, uke even and gut-string acoustic classical guitar, and banjo tho' I faked the tunings like most guitarists did, for using the mandolin and banjo, tuning them to guitar tuning. You needed to constantly carry all those instruments in the trunk of your car as produced didn't know sometimes what they needed you for, you had to bring have all the other instruments in your car-trunk just in case. All guitarists did this for recording dates. And of course you bought a car according to the size of the trunk you carried them all in too!

1961.

What I have in my Log for 1961 is 7/7 Indigo Records, contractor Ray Pohlman, at United for 3-½ hours, Dolton Records -Bob Rydall for Ted, also 7/7 Ernie Freeman (arranger/contractor), United for 3 hours, 8/9 Dore Records Ernie Freeman, also 8/9 Batya, contractor Gene Bass for

Bumps Blackwell at Conway (she was a terrific Israeli singer, almost classical but singing Israeli folk songs updated to modern 1960s style), also on 8/14, then Dot Records Dorsey Burnett, Ernie Freeman United, 8/24 Star Revue - Gracia for Jack Nitzsche Capitol, 8/25 Mercury Quincy Jones, actually a double date, Bumps pd. I have marked, United for both, 9/7 Skyla Records John Vidor contractor for H. B. Barnum, United double-date (3+3 hours), 9/7 CBS John Vidor for H.B. Barnum, 9/20 Dick Pierce RCA Johnny Angel Shelley Fabares 9-1, 9/20 Toni Harper Ben Barrett contractor for H.B. RCA, 10/4 Skyla 2 Men, not paid, H.B. United 3-½ hours, 10/13 Indep. A&R, H.B. Conway, 10/17 Agoom Agooc Pat Boone, Milt Rogers, Radio Recorders Annex, 10/18 RCA - Gaynell, Ben Barrett for Shorty Rogers RCA, 10/25 Star Revue, Ronnie - Liberty, 10/27 Project West Side Story, Bing Crosby, Jack Nitzsche, United, 10/27 RCA, Ben Barrett Dick Pierce, 11/1 RCA Jerry, Ben Barrett, Ernie Freeman,

11/9 Liberty Jack Nitzsche Liberty, 11/10 Gary Crosby Project Jack N. United A, 11/10 Phil Spector Steve Douglas Gold Star, another date Phil Spector 11/15 Paris Sisters Gold Star (both dates paid by "Gregmark"), and another Spector Paris Sisters, 11/25, 11/22 Dot Record Ron. Love, Ernie. Freeman at Neophone, 11/17 Reprise Wynona Carr contracted by Bill Miller (Sinatra piano man and contractor), United B.12/7 RCA Ben Barrett, 12/20 RCA Ben Barrett, 12/21 CBS Ben Barrett. Some Odd Jobs 1961, 10/12 2 sides Keen Johnny Otis, 10/13, LA State Dance H.B., 11/9 Crown Records 4 sides Steve Douglas contractor, 11/15 Jimmy Madden, 11/15 Al Hazan, 11/22 Al Hazan, 11/27 Ron Barrett, 12/9 Al Hazan, 12 22/ King Records - J. Otis 12 sides 12/23 Park Manor Advancement Fund Union dance H. B. Barnum

Back before I wrote my dates down, I did do some recording with Sam Cooke that got on the Cary Grant - Sophia Loren movie "Houseboat", the tune "Almost In Your Arms" which also was a hit record for Sammy. I did get some later royalty for that as well as doing something on the "King of Kings" movie, guitar only, about .05 cents a year royalty for a few years before it's not played on TV anymore. Royalty for film music is only paid if it's re-used for TV or a commercial. Now they pay you if just a hit-single is used in a movie too (you're not on the score, just that one side or more).

All this to say, work was still spotty but at least it was slightly better each year. I was dating David Fireman, and determined to make a good marriage - he seemed very stable, was nice to my kids and they needed a Dad, and I still had this dream of being a good wife as well as good mother to my children. Even tho' the studio work was better and better, the live work was slowly falling off as the Jazz clubs closed. While David wasn't keen on my playing nights in the south part of L.A. , he enjoyed the very nice places I played dance music (mainly jazz but some pop too) and didn't seem jealous of my working with men. Later on in our marriage, he insisted I turn down some record dates, so I did then late in 1962. In 1962, my record dates had increased according to the LOG - all guitars:

1962.

Jan. 5 Arwin, Jack Nitz at United (all dates are 3 or 3-½ hours), 1/16 RCA, Hank and Dean, Ben Barrett RCA, 1/17 Project Jack Nitz Gold Star, 2/12 Reprise Records George Poole, Radio Rec. Annex, 2/17 Dot Records - Milt Rogers Keely Smith, H.B. United for 2 date, 2/20 RCA H.B, 3/13 RCA Hank & Dean, Ben Barrett RCA, again on 3/14 and 3/15, and 3/29.

April 16 RCA - H.B. also on 4/18 and 4/19, and 4/20 RCA Ann-Margret, 4/20 Sue Records, contractor Gracia Nitz for Jack Nitz. 4/24 RCA Ann-Margret again, H.B., 4/26 Imperial Records 4 guys, H.B. United, 4/27 RCa Ann-Margret H.B. again, 5/3 Joy Records Jamie Norton, Jack Nitz, United, 5/3 Plaza Records instrumentals H.B. Radio Recorders 2 dates, 5/7 Joy Records guy Mitchell, Jimmy Haskell United, 5/31 Hazelwood, Eden Records, Little Joe, Jack N. Gold Star, 6/12 Dot Recs Jimmie Rodgers - Milt Rogers Radio Annex, 6/28 Liberty 18 guitars I subbed for Alan Reuss at United, 6/29 London Hi-Los, Jack N. United A, 6/28 Reprise Mavis Rivers, Bill Miller contractor, United, 7/3 Advancement Fund paid with Maxwell Davis United, 7/9 International Sound, Rudy H. B. 7/19 Advance Fund boys H. B. Steve Douglas, World Pacific, 7/24 Era Jack N. Gold Star,7/26 Jim Lee, Advancement Fund, Kathy Young, Jack Gold Star, 7/24 Advancement Fund Dorothy Donegan, Lee Young Western, another date with Dorothy Donegan 7/26, 7/27 pd. By Diplomacy, Maxwell Davis, at Conway.

8/9 RCA H.B. 2 dates, 8/13 Melic Records Lee Young - Maxwell Davis Western, 8/16 Allen/Asher Assoc. Al Allen demo RCA,8/17 C.G. Recording Billy Storm - Jack N. at Conway, 8/24, Zippity Doo-Dah Steve Douglas - Phil Spector Gold Star, 9/6 Era Jack N. Gold Star, 9?1 Advance. Fund me - wedding job $39.38, 9/4 Columbia Terry, Al Hazan, 9/12 Advanc. Fund Jimk Norm - H.B. World Pacific, 9/21 RCA - Jack N., 9/21 GNP Al DeLory Gold Star, 9/24 Plaza Dave Axelrod and H.B. Radio Rec. "B", 925 Melic with Lee Young at United B, 927 Columbia with Al Hazan CBS, 9/27 Liberty with Tom Alsop, United B, 10/1 RCA with H.B., 10/1 Everest Enter. Maxwell Davis Inter. Sound,
10/2 Inter. Sound. Maxwell Davis, 10/9 Everest Enterprises Troy Shadell? Maxwell Davis 8 tunes, Western. 10/13 Philles Records Steve Douglas, Phil Spector Gold Star, 10/26 Frankie Avalon, Jim Haskell United, 10/30 Era Records, Steve D., Gold Star, 11/14 Mercury Jack and Steve, RCA.

11/15 Reprise Chuck Sagle United, 11/16 Melic, Lee Young, Western, 11/21 Columbia - Terry, Steve, Columbia. 11/26, 1127, 1128 Liberty 50 Guitars album Tommy Alsup United, 11/30 H. B. Men and Girls, Gold Star, 12/4 Martin J. Berman (contractor) Radio Transcription Bob Bates, Radio Recorders, 12/20 RCA, Marty Cooper Ben Barrett RCA "2".

More in another Log 1962: Jan. 9, H.B. 1/12 Keith Shaw, 1/18 Ray Johnson, Feb. 3 Lester Sill Gold Star, 2/6 Jim Mack Neophone, 2/6 Lois Publishing Johnny Otis, 2/9, 2/12, 2/13 Steve Douglas 11 sides, 2/10 Al Hazan, 2/20-22 Al Hazan, 2/24 Gary Coleman - dance, 2/25 Geo. Matola 2 sides, 2/27 Jack Nitz 4 sides, 2/28 H. B. 2 sides, March several dates for H. B. and Jack N., April 5 Lester Sill Gold Star, 4/12 Ike Turner H.B. RCA 13 sides, 4/13 Gary coleman dance, 4/14 H. B. Dance - Zenda, 6 various dates with Steve Douglas, Jim Lee, Marty Cooper (Ted's Studio), Jack N. at World Pacific and Gold Star.

June, more of the same like in May, but adding June 23 John Pisano sub at Page Cavanaugh's band Blue Angel West, Studio City, July 6 Maxwell David Crown Records, 10 sides, July 9 and 14 H. B., July 21 Jack and Steve, at Conway, 23 and 25th Steve at Conway then Gold Star, 29th Steve at Inter. Sound, then July 27 Herbie Alpert Conway 2 sides, 31st H.B. Intermission Room.

Aug. 6 Jack N. World Pacific, 2 sides, 7th Al Hazan Gold Star, 8th Jack N. Conway, 8th Universal, 9th Maxwell Davis Crown Records album, 9th H. B. RCA Ike Turner, 11th, Steve D. Phil Spector Gold Star, 14th Jack N. Gold Star 2 sides, 15th Union, 17 Steve D. Gold Star 2 sides, 22nd, Jack N. Gail Saraceno - LA, Conway 2 sides, 22nd Herbie Alpert Conway 2 sides, 31 Page Cavanaugh.

Sept. 1 Wedding Job Union voucher, 6th H. B. World Pac. 2 sides (has to be for Dave Axelrod), 10th Steve Douglas 7 sides Gold Star, 12 dates, Al Hazan Gold Star, 17th jack N. Conway 2 sides, 18th Al Hazan 1 side, 22nd Gary Coleman dance job, 24 Al DeLory 3 sides, 29 Gary Coleman dance Job, 28 Jim Whitwood Athenian Room.

Oct. 5 Steve D. dance - Pasadena, 5th H. B. Sound - 4 sides, 11 Al Hazan Gold Star 2 sides, 13, Dance job Gary Coleman, 17th Calif. Club Show with H.B., 18th Al DeLory 2 sides Neophone, 19 Eddie Beal 1 side, Neophone, 20 Keith Shaw dance job, 20th Phil Spector 5 hours 2 sides Gold Star, 23rd Al DeLory 2 sides Gold Star, 27th Dance H.;B. 31st High School Show H. B.

Nov. 5 two sides Conway 10H (TTG), Al DeLory for Delphi, 7th H.B. World Pacific, 2 sides, 8th, Valley State Concert - Ed Redmond (voucher), 8th H. B. World Pacific 2 sides, 7th, 8th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 21st, 22nd, 23, 24, 25, 28, 29 all for Page Cavanaugh club dates and one at Pepperdine College Concert afternoon of 29th also., 8th Geo. Matola Modern Crown 2 sides, 23rd Mel Levin 1 hour, 23rd Phil Spector - Steve Gold Star (4-½ hours), 30th H. B. Gold star 2 sides, 23rd Phil Spector 4-½ hours Steve - Gold Star.

Dec. 1 Gary Coleman dance, 3rd H. B. Gold Star 2 sides, 3rd Ray Pohlman (a group) Sunset Sound 3 sides overdubbing too, 4th Steve - Gold Star 2 sides, 6th Eddie Beal - Hollywood Central 2 sides, 5th H.B. Sound Recorders - 1 side. 6th Steve - Conway 2 sides, 8th my gig, Dance at masonic Temple (voucher), 12 Al DeLory 2 sides Gold Star, 14th Nester LeVante 1 side Neophone, 19 Al Hazan 2 sides Gold Star, 27th H. B. 2 sides Gold Star, 27 Jan - Sharky 1 side Audio Arts, 30 H. B. Nite Life club gig.

The 2nd log was all various record dates and live Jazz and live Dance gigs, you usually played good Jazz at the dance gigs too, at least with the ones I worked, and this early music to record was usually pretty good music except for the long Phil Spector dates, but really you didn't mind it at first, with Spector even. Zippity Doo Dah was a fun tune Bob B. Soxx and the Blue Jeans with Darlene Love in there for the mix, that's Billy Strange on the guitar solo (he leaked in everyone's mike it was so loud) and you hear my Fender Jazzmaster with the cutting-high-end

pickup on elec rhythms on it, it's the first big hit I did for Phil, and since it was funky I was pretty proud of being on this. I have no idea what tunes were on these early dates but you notice that I put Herb Alpert's name as "Herbie" at first. No idea which tunes, and even "Frank Avalon" was later "Frankie".

Maxwell Davis was a terrific Jazz organist and his specialty was recording soul music, a very wonderful man to work for, yet you don't hear his name these days. I was glad to see all the working live gigs I did for Page Cavanaugh's fine 7-piece group....he was fun to play with usually had Jack Sperling on drums and Bags Bagley on string bass, the lineup was Bob Jung sax, Lew McCreary and Dave Wells trombone, and always some great tunes we played - dixieland even but certainly some good bebop and straight-ahead fine Jazz. Page could sing Jazz as well as solo too - he was always fun to work for and always paid well too. Ditto for H. B. Barnum too, and my then-buddy Gary Coleman.

That early music we all recorded, when I played various guitars is mainly my favorite music of the rock and roll stuff, some of the bass parts I later did, I enjoyed too, but there's something very raw and funky about the soul dates late 1950s and early 1960s stuff we cut which I love to hear these days on the radio..

In the Fall of 1963, accidentally was asked to play Fender Bass on a date at Capitol when the Fender bassist didn't show up. I fell in love with the instrument the very first time I played it (someone else's Fender Precision bass) so I bought two of them just like it and soon record dates, which were always increasing for me, doing more 6-string and 12-string electric and acoustic guitars, as well as quite a few Dano dates, suddenly I was adding more and more dates just because the Fender bass was so popular.

Up to that time, there were usually 2 or even 3 basses on each record date. Rock started with the String Bass, but by mid 1950s, with Rene Hall, Arthur Wright and Ray Pohlman playing it, the Fender Precision bass was added, making it sometimes two basses, a Fender Bass, the other the String Bass Then the Dano with its clicky sounds was sometimes added too, making it three basses on a lot of the record dates. With the way I picked (hard with with a hard tear-drop shaped pick, picking down on the down-beats and up on the up-beats with a *flat* which easily then you had more power) and the lines I'd create depending on style and singer of every date. I could create a great sounding framework in a few minutes, easily. I took the place of all 3 sounds with one bass, I was hired!

I heard bass in a different way, with more notes, in easy theory statement-answer lines, it was instinctive. And it was fun to play the bass. It was a different role being on the "bottom" of the tonal structure of the whole band, no matter the style while locking in fine-time with the drummer. As a long-time Jazz guitarist, like other Jazz musicians, I knew how critical the bass was to the rest of the band, and knew that bass was the real future of rock as was changing to. But the real reason I went for it? I only had to carry in ONE instrument, not 2-3-4 guitars! Only 4 strings, how hard could it be? I had a new and exciting role.....not being a good rock soloist, I

could play licks and rhythms on guitar but was pretty tired of playing anything rock on guitar - it was more fun on BASS!

I did have to play guitar dates sometimes tho' -- it was awhile before it was "all" bass but not as long as I at first thought. Ray Pohlman had quit dates to be the Musical Conductor of the Shindig TV Show, and tho' Arthur Wright and Rene Hall were still doing Fender Bass dates, there I was straining at the bit to do more and more work playing bass, I was hired. They all knew me as a top professional on guitar on record dates already, and as for bass, I got the sound, I grooved and I could create my own more-musical pumping parts to make song and singer sound good, I was on many instant hits already....plus I saved them money - one bass vs. having to hire three basses for the same sounds. It was only Spector, Nancy Sinatra and a couple or three others who still wanted the string bass, and Fender bass together on dates, Brian Wilson of the Beach Boys was another. Otherwise it was elec. bass only.

I searched for a reliable live-in lady to help me with my 3 kids. In our divorce settlement, I had gotten the house (and also paid the payments) but not much else, $50 a month child support, tho' I found out later he had a lot of money in the bank he didn't want me to know about. I just didn't want anything more to do with him, was completely happy just being with my kids, and I was working.

Just before our split, I had gone to work but Peter was hurt with a steel rake, David was hitting him, trying to make him work faster, and it hurt his hip, I got him to the doctor and he was badly bruised and restricted to no physical activities in school for a long time. Things went well after I threw David out, got my divorce and the kids didn't have anyone to fear then, little Gwyn as a baby still saw her Dad and was a happy thriving baby all the time. I've always been thankful for friends like Earl Palmer standing by advising me to get the divorce from a man I couldn't trust with my kids, nor really for myself either. His sister later said "he still was thinking of his former wife," well.....she can have him!

The kids and I were happy, and kids liked our 2nd live-in, Anny who lived with us for about 11 years as part of the family - bless this wonderful Dutch young lady who used to work at the Institute of the Blind. Anny was perfect for the kids, my baby, my house and was a cook! And she loved music. I deducted Social Security which she receives as pension to this day in the Netherlands. She was here legally and I paid her very well, as well as had medical and dental benefits too, she was worth it all. I could count on her, and I was then free to take any recording date I could, I didn't have to turn anything down.

I even helped my Mom more too, as well, and in time I could lend my sister down-payment monies for a house she wanted to buy, it sure felt good to have a good income and growing as more and more recording dates, and then movie and TV-show film calls came for me on tthe Fender Bass! I also helped get the cartage-paid for by the record companies who squawked yes, there was no Union fee required (contractually) outside of the meager $6.00 a record date but the cost? $12 or more for moving amps around (I had 2-3 amps and later when I switched to Versatone amps, I bought four of them, three having large packing cases to move them

around in)....and while they didn't like it, the record companies, if they wanted me, had to pay for my cartage bills too! They eagerly agreed to do that, and I used the same cartage company Earl Palmer used, I liked them, hard-working good guys, and very reliable: Modern Van and Storage, used them always for years and years. I was all set for the coming years, was I nervous?

Finally I felt a little fear yes, I had 6 people including myself to take care of, could I do it? Make the house payments OK, make sure kids had all they needed? I looked around on a date one time, were the guys as nervous about working record dates as I was starting to feel? I've never been afraid but this was a different burden now, some of them had 2-3 kids yes, were they nervous? I checked them out, they were even more up-tight in their way than I was! I was IN! I knew I could do it, they needed that Fender Bass and my sounds, and my lines and the way I played it? With the flat wrist technique I had (thanks to Hatchett), a powerful right hand technique, picking at end of the neck, I quickly learned how to mute the instrument too and used the medium-gauge Fender flatwound strings, YES! I had it and I knew it! But I never knew I could make the kind of money that I finally did a year or so later, whew!

To: Randy Van Horne for the **GOLD STAR** HONOR DAY in Feb. 1992, to be read at the Celebration. November 17, 1991 from: Carol Kaye

I can't quite remember when I first worked at the great Gold Star Recording Studios on Santa Monica Blvd. in Hollywood but it was very early in my recording career as a studio guitarist, probably in 1957.

I do remember the Ritchie Valens' dates ("La Bamba" etc.) and others - he was really nice to be around, a sweet guy and a fine talent, kind of shy from what I remember. What comes to mind quickly was how much Stan and Dave made you feel at home there.

Stan was the first engineer I knew on those Gold Star dates. His sharpness, personality, natural humor and quick eye let you know you were in good hands. Not only would he listen to what you had to say (this was Hollywood remember), but he got the exact correct sound coming from your instrument, kidding all the way, and pretty soon his infectious smile and aware glance from the booth were something you looked forward to. He'd also walk in the room, knowing the kind of musicians we were, to make sure he was getting our sounds correctly, most of the engineers did it that way back then.

Later I got to know Dave Gold too, he was the technical part of it, both Dave and Stan were partners in Gold Star Recorders. These men were the pioneers of many of the hit recording sounds imo, were down-home and took good care of us musicians. I was there when Larry Levine got started...a very sharp nice person, he later built A&M studios for Herb Alpert.

The studio musicians at Gold Star mostly included: Earl Palmer, Hal Blaine, or Sharky Hall, or Jack Sperling, Frank Capp, Frank DeVito on drums; Don Randi, Mike Melvoin, Mac Rebenack

(Dr. John), Leon Russell, Mike Rubini, Larry Knechtel, Ray Johnson, Pete Jolly, Al DeLory, Larry Muhoberac, or Gene Page on keyboards; Ray Pohlman, Rene Hall, Arthur Wright, Buddy Clark, Lyle Ritz, Jimmy Bond, Bob West, Larry Knechtel on bass (I played bass a little later too at Gold Star 1963 on); Bud Coleman, Barney Kessel, Glen Campbell, Billy Strange, Bill Pitman, Irving Ashby, Tommy Tedesco, Arthur Wright, Don Peake, David Cohen, Lou Morrell,, Mike Post, and myself on guitars, and all the greatest on horns, reeds, percussion (percussionists had the best Penthouse magazines), harp, and all the finest great studio singers, etc. Gold Star was more often than not, our early studio home late 1950s, and first half or later of the 1960s.

The floors were bare, lights very bright why some us wore sunglasses to see the music with, and soon the sound-barrier fences went up. We spent many an hour on long dates working for (according to my 60s Log): Herb Alpert, Perry Botkin, Jack Nitzsche, H.B. Barnum, Phil Spector, Al Allen, Lester Sill, Al Hazan, Fred Darian, Al Asher, Jerry Riopelle, Lou Bedell, Marshall Lieb, Brian Wilson, Russ Regan, Jimmie Haskell, Nestor Levante, Rene Hall, Guy Hemric, Barry DeVorzon, Harold Batiste, Al Capps, Sonny Bono, Dave Blume, Don Ralke, Lee Young, Don Piestrup, Bob Zwern, Ron Hickland, Billy and Gene Page, David Blumberg, and so many others who hired us for dates there. Bob Keene, 1950s etc.

It sure helped on the 25-35-take Phil Spector hits to Herb Alpert, all the ones in-between, how Stan and Larry kept us laughing through some boring times while we waited for the booth to start the next take.

Phil Spector hired me even when I was 8 months pregnant playing some physically-demanding elec. and acoustic 12-string guitar patterns, tough double-time stuff. Phil would get so intense on his dates with all the people in the booth in 1963 that he'd forget to give the band any bathroom breaks but being pregnant has its advantages. The guys would be glad when I'd call a bathroom break -- Phil reluctantly yelled "don't move the mikes" and we'd run for the bathrooms and phones - you got your work calls from the extension answering service phones in the coffee room.

Barney Kessel would get his ice cream while the percussion section would run next door to the liquor store and stock up on Penthouse etc. magazines, no booze, but soft drinks & nuts, etc. We all scrambled for the small back-lot parking spaces.

Hal Blaine used to play drums alone a long time, sometimes almost an hour, while Phil Spector kept isolating each drum sound -- Spector loved to take his time in getting his many mikes balanced on the drums.....Earl Palmer also worked hard in the fine drumming he did too - some very big hits. The rest of the band had to wait, so chess boards were sometimes set up.
But the wildest thing I saw was when a lead trumpet player (we won't mention names here) drew a picture of a naked lady on the wall for the guys (horn men) to use for dart-board games on (at the strategic places) -- all this in the 1 hour we all had to wait for Phil to work on Hal's drum sound. It was a little crazy at times.

It was at Gold Star that I first worked with drummer John Guerin. I was always teasing the guys and I guess I teased Tommy Tedesco back a little too far one day (or vice-versa). We were always razzing each other - he just couldn't 'get it' that a woman could play like I did hah! One day when the guys yelled "yo Carol" after a good take, Tommy yelled some insult, and I'd wind up saying caustically (which he seemed to love) "you're kind of sexy for a fat guy". I finally got to meet his nice wife, Carmie, but Tommy quickly introduced me as the "one who calls me sexy for a fat guy" -- she gave me the once-over - it was a little un-nerving for there was this rumor that Tommy had a little girlfriend on the side, I didn't want her to think I was the "one"....Italian women are well-known!.

John Guerin was on his first record date in Hollywood at Gold Star and he was very nervous. He kept rushing in the same spot, and normally, you try to automatically fix this in the music as musicians usually listen and make adjustments, but it was going right past him all the time. It was pretty bad and ruined take after take, John had no clue - guess he was just nervous on his first date. So I took the reins and asked the conductor "do you want the whole band to rush with the drummer in bar 39?"

The conductor kind of shrunk down and John red-faced, just glared at me - yes I was wrong to do that, but something had to be done. At least he stopped rushing, and paid attention to the music and we had a good take then. He later thanked me, but I think he could have killed me right there. Sometimes it takes that showdown as sometimes fine musicians can't cut it in the studio, bad focus -- no-one carries anyone, you have to play your own instrument and well too as part of a good team tho' you try to fix it first in the music, giving the new musician time to realize his mistake. After that John and I recorded a lot of nice things together and we enjoyed working together a lot, he proved to be a great drummer and a helluva nice guy! And aware.

Earl Palmer did the same thing to me, something I had no idea that I was doing early on while recording on bass, rushing the time until Earl brought it to my attention -- realizing he was right, I went home and worked on my time sense. I didn't think to re-adjust my time-set when I switched from playing guitar to elec. bass. I'd still tease Earl too and sometimes got the last word in on a take, and he'd be mad at me -- we cut some hits like that sometimes, and then laugh later. We're friends to this day, Earl's a good man, a gracious person and a fantastic drummer-talent.

On the Righteous Brothers "You've Lost That Lovin' Feelin'" date, we walked in and there were a million people there. We knew right away that was going to be a big hit, the song's quality was immediately apparent -- we didn't have to pull a rabbit out of a hat with that one (inventing licks, and hook patterns for impromptu arrangements), just play great, it had its own energy.

The Righteous Bros. were right there singing, and the feeling came great in spite of the tons of echo in our earphones -- we learned to wear one earphone on and the other one off for the room sounds. I was playing acoustic guitar and just played harder, as we all did, and it finally jelled good -- Ray on bass, Earl on drums - I was on acoustic guitar that was miked with some

slapback echo on it - it's subtle in the mix, but it's there if you really listen to it, especially in the bare-bridge, doubling with the bass line.

The earlier hits with Phil were fun ("Zippity Doo Dah" etc.) but this was another level Phil was going to with "Lovin' Feelin'", thanks to Gold Star's special echo chamber that ran through the woman's rest-room. You had to be quiet in the bathroom if they were playing back or overdubbing - no flushing of toilets ha!

The dates for Sonny and Cher were great too with the fine arrangements by Harold Batiste (think Jack Nitzsche had some there too). The studio was growing, 4 tracks and more, the first uses of earphones (Phil Spector started that) and their balances, its special echo, using the huge sound baffles, so many innovative things going on.

Sonny was a fine producer, better than people knew. We had a tendency to kid him tho' about sitting in and playing tambourine with Phil Spector's date (his sense of time was awful), and Phil calling him into a "phone call" then, and as soon as he was gone, Phil would roll the tape. Sonny was not that much of a great percussionist or singer, but he sure knew his stuff in the booth tho' with producing the Sonny & Cher dates. He knew how to put a hit together -- Cher loved playing percussion with the percussion men, she was good. I always loved chatting with Cher and it was nice working for Sonny who really had been around in the Hollywood scene since Specialty Records (first record co. with Bumps Blackwell producing who had many hits in New Orleans before recording in Hollywood)....Sonny worked for others as sort of a "go-fer" and learned the business from the bottom up.

We cut the Chris Montez hit, "Let's Dance" at Gold Star -- Ray Johnson on organ. The same organ Mac Rebenack used for Phil's dates too, with its very distinctive sounds. The date for Dobie Gray's "The In Crowd" (I'm playing Dano bass guitar on that one) written by Billy Page helped get Gene Page's arranging going too. We knew the track of "What The World Needs Now" would also be a hit for Jackie DeShannon. Just one of so many of the 60s hits expressing the world as we all felt it then -- Jackie was a pleasure to work for, she added her voice on back east from what I understand.

And you had all the Paris Sisters, the Ronettes, the Blossoms (who sung on so many others' dates too), the Crystals, and Sonny And Cher, April and Nino, Herb Alpert's good music, more Righteous Bros. and the fun "River Deep Mountain High" Tina Turner date where I never saw so many people in the booth or in the studio there in my life, it kept going on and on.

Stan also engineered the first bass hit album I did for Herb Alpert: "Whipped Cream". By then, he had to put up with this bold brazen blonde hussy with her new Fender Precision Bass.

Stan and Dave kept adding more equipment, more tracks and accessories as Gold Star grew with the times in the 60s. There was so much going on, and soon I didn't work so much at Gold Star for some later busier years, working for a lot of different people in the rest of the Hollywood

studios, it really was a fascinating but sleepless time working all over Hollywood, as well as movie and TV studios... it was wild.

In 1969, I purposely stopped working for awhile (6-7 months) was burned out of recording rock n roll, and also to get my publishing company off the ground and to re-assess who I wanted to work for as the business was changing then, it had lost that intimacy it started with and sometimes it felt like we were recording "cardboard" music. I finally decided to mostly work the TV film and movie calls, doing some big dates with Mancini, Ray Charles, etc. ones I wanted to do, turning the rest down, so we didn't see each other that much for awhile.

I was last in Gold Star studios around 1983, and it was like ol' times recording and visiting with Stan and Dave again. Everything in the music business around us had changed while we seemed the same as we had fun catching up on things. Gold Star studios had grown hi-tech, with beautiful rugs and mood lighting replacing the old neon and bare floors. The booths had millions of knobs in the 80s, and I was glad to see Gold Star was happening until it was sold a little later in the 1980s.

In 1987, when I was in LA for a short time, I bumped into Dave at the No. Hollywood post office -- the mental energy flowed as we spoke of music and fellow musicians and recordings. It was the same feeling as the early 60's and we laughed a lot but I felt badly later too as we had to accept the fact that those early days, which were so warm and vital, were gone. A mysterious fire had burned Gold Star to the ground shortly after Dave and Stan sold it. My God, Gold Star was GONE. After someone had bought Gold Star, there was a suspicious fire and Gold Star burned down sadly.

Later that week in 1987, I saw where Gold Star used to be: a convenience store had been built on the land Gold Star used to occupy, a small dinky strip-mall with a parking lot - fate is cruel sometimes.

In today's "star" world, it seems to so foreign now. We never were into being stars, we saw how tough the road was - movie stars were "stars" never musicians, even the Studio Musicians. We were just a bunch of good people, very glad to have the chance to do some good music recording, make some good money to raise our families with, and enjoy doing recording at a time when music styles were changing. Altho' we don't see each other that much now (like everyday back then), all we have to do is turn on the radio and hear the golden oldies where we all still are.

It was a great privilege I feel to have worked with so many fine people, such talents. And the 60s kids had good music to dance to and listen to. Gold Star deserves endless honors for its great trend-setting sound contributions of that fine era. Altho' I'm sorry I can't be with you all today to honor Dave and Stan in person, my heart says: "Thanks Dave, Stan, and Larry for your real friendships, geniuses, and may the whole world know forever your goodness and great studio. Love and Kisses from snowy Colorado Nov. 17, 1991. Always your friend, Carol Kaye

NOTE: I've moved back here to the LA area June of 1997, and want to report that Dave, Stan and Larry are all in fine shape, we're the same with each other, just a little older. They have fond memories also when we get together sometimes to talk over old times. It's fun to be back with the rest of the musicians too.

CHAPTER 12. MY BIDET PARTY.

Phil Spector used to ask about "Carol's pink toilet, does she still have that thing?"

By 1964, I was divorced for the 2nd time, had 3 kids, a mother (who had her own place by then) and a live-in who took care of my kids and I was starting to make a lot of money as #1 Call on Fender Bass, I couldn't believe the amount of money coming in. Growing up extremely poor, been working since 9 years old, and out playing gigs at 14 years old (and teaching too!)....it was a miracle after some tough tough years to finally be so successful, making great money, which actually began well when playing guitar in the studios 1957 on, but 3-4x as much when I played bass. I could afford to build an extra room in the former garage at my house so my live-in had her own room! and I had nice new large bedroom and nice new pink bathroom

Anny had her own room, Peggy and Gwyn shared the larger master bedroom, and Pete still had his cozy back bedroom (now complete with drum set, Gretsch!) next to the kitchen - he was a growing boy and needed those night-time snacks. The former garage was turned into a Master Bedroom, and the small den, I afforded some beautiful silk Japanese wallpaper. I had a well-rig installed for a large round kitchen table seating for six with no legs (supported from beneath the floor, the in-the-ground well rig that we all sat around in the kitchen on). The seats hanging from the table, were unusual, very modern, something I spotted at the Home Show, it worked fine for us all.

And in my bedroom, I had my new Pink Bathroom, pink tub, pink sink and I decided to put in a pink bidet....it shot a nice air-borne stream of heated-warm water on your fanny when you were done with “le toilette” and would fan-you dry too! Life was good, and I decided to throw a "pottie party", have it catered. And Stan Ross from Gold Star came over to set up my Ampex tape machine I bought from Western (one of the BB's recording machines) along with a microphone placed under my new beauty, a pink bidet in my new pink bathroom! Party Time!

I had so many people, the house quickly filled up with the who's who of the recording industry...even Brian and Marilyn Wilson came over....it was fun, and we had dance records like the Ramsey Lewis album and other music blasting, had a bartender too, it was a great catered party complete with booze and food. Even Phil Spector showed up amidst a commode-throwing fight we were having, tossing the food around. He looked frightened at first when he saw this, and retired with an odd look on his face to a corner where he and my daughter Peggy enjoyed a conversation (as usual) - he was always good to my kids when they came to his record dates with me.

Phil ate only chicken, and had a glass of milk reclusively and he knew my party was totally "out of his control", but he seemed to enjoy talking to Peg, who was a charmer yes. We were dancing to Ramsey Lewis’s “In Crowd” album, having a great time, having food-fights, cracking jokes, being silly, and full out drunk, having a great time.

When someone would use the Bidet, Dennis Budimer would turn up the semi-hidden amp that was always on ....and we'd listen and hear "oooo ahhh I've got to get me one of these!".....it was sooo funny! And of course we acted normal when they'd get out....next "victim" would go in and show off the Bidet to their girlfriend and get squirted water on their pants...hahaha...and on and on, Dennis would giggle at the next one of Sugar Hall who also loudly oooo'ed and ahhhh'ed (think she was overdoing it for the audience)....and then Brian and Marilyn Wilson tried it....

You heard "scratch scratch" and Marilyn saying "Brian look at this, it's a microphone!"....and Brian replied "nah....Carol would NEVER do anything like that, she's too square!"...but then quiet and then you heard the "water going into the toilet etc..they were pouring water from the sink into the toilet simulating "use" haha....they weren't going to be "busted"..... Brian and Marilyn! And on and on, we had FUN! Hardly anyone threw a party at all in the 1960s we were all sooo busy working and then tired, and I think I went to one "party" where everyone sat around and talked "business" that's all....no fun to that, so much for "Hollywood parties" and studio musicians.

Oh one last thing....one wife wouldn't let her husband go to my "pot" party, she really did think it was real pot going to be there and she was trying to break him of his "pot" habit...!! My party got talked about for years, everyone had such a great time! The last people I remember being there was Gene Czerwinski (Mr. Cerwin-Vega) and his wife Lois sitting in my pink bath-tub telling funny stories to each other, clinking wine glasses! They helped the last guests out and we hugged byes'.....good friends, good people!" that was my "one wild party"....then back to the music factories!

CHAP. 13 FORMING BASS LINES UNDER PRESSURE

Actually, once you've done a few record dates, there is no pressure at all. The only pressure I ever felt was one of trying to stay awake - everyone worked day and night. For some years from about 1964 through 1969, we got maybe 5-6 hours sleep a night much of the time. And yes, people got testy sometimes, but mostly you're telling some hilarious 1-liners while drinking a lot of coffee, keeping alert for the heavy performance takes (and to quickly mark your chart of any riffs you come up with for the tune...it's so easy to quickly forget what you invent spontaneously, something we did on every record date). Hence the coffee and cigarettes - I was a non-smoker - I chewed gum, but some of the musicians smoked heavily, 2-3-4 packs a day...we all drank a ton of coffee yes. And maybe nibbled on some Sunflower seeds too for healthy energy. We learned to stretch too -- all your work (for all but percussionists) was sitting down.

Once you got those few dates under your belt, it was easy to create and be a part of the recording scene. As a jazz musician, you have to "dumb down", get in the style of the tune you're playing with no attitude nor critique of any kind - it was a good business, the music business was and your job was to get everyone a hit recording. And since I had the "bass sound" everyone loved and could record well, the pick sounds that cut through with note-definition, I invented lines that I wanted to hear underneath the music. It was very easy - jazz musicians did that for many years before ever recording, inventing every note.....no-one (except H.B. Barnum) wrote charts for quite awhile in the 1960s, some chord charts maybe (if we were lucky) with a bar or so of a suggestion, but that was it....I was popularly hired all the time, for being able to invent the right bass lines luckily, no-one else was doing the rhythmic framework stuff I could create...

After I became very much in-demand, #1 call on bass (early 1964), if I couldn't make a date, they would ask the bass player to play it like "Carol Kaye" I was told - very flattering. Many of my created record bass lines are in my books....those types of creative lines for all styles of commercial music, various funk-soul-boogaloo lines as well as the pop, latin-rock, latin-soul blues and gospel types of lines are good for study and learning, as they're a good vocabulary for many creative styled tunes.- you had to know it all and be instantly able to invent - the bass line became crucial for the powerhouse foundation of many of the recordings. You had to create, perform, have a great groove and great sounds, and that was the fun and the challenge of being the bass player as the foundation of many of those recordings.

It all comes from years of playing years of gigs on guitar plus playing guitar on record dates for about 5 yrs. before I ever played bass at all....and hearing what I tho't "should have been played on bass but wasn't" on those dates - all that was a good period for me - growing with the music recording. Creating your recording parts is similar to playing jazz when you make up riffs, backgrounds, etc. to every soloist, and then your own soloing in jazz to make the music great....it's an ear thing. Soon I was #1 call for most everyone. They loved the kinds of lines I invented, loved the variable both deep bass and picky bass sounds I was able to get.

At one point, some of the first guitar dates - the early stuff was fun (Sam Cooke, etc.) but not the later early rock stuff. I also started to miss playing guitar jazz and was trying to get out of doing studio work - it was paying the bills for my family yes, but I sorely missed the jazz scene playing guitar and missed guitar, my first instrument, especially recording more and more of the surf-rock stuff, which we called "ditch-digger dates with its boredom. Eventually, in 1965, I recorded my multiple-guitar album making it commercial in hopes to make a name and get some draw as a guitarist then - "Guitars 1965" (see Catalog). It had the finest studio men on it, Earl Palmer on drums, etc. the finest.

By 1965, you could only make a living in jazz, a style almost extinct by then, by having a commercial album so I went for that...but when the wrong tune ("Ice Cream Rock") got on the charts and started selling, was hot on the Billboard began at 72 I think with a bullet, and being played all over the radio. I gave up and told them stop it - stop all air-play and promo. I couldn't see myself playing that rock tune the rest of my life. We settled business-wise, (paid and did some free dates for Bob Ross etc.) and I was resolved to just stay in the studio work on bass then, and soon was recording Pet Sounds, Smile, Mission Impossible, all the TV shows, movies, and other fine hits like Feelin' Alright, The Way We Were, etc.

As for the film studios, I worked out at Universal (and other film studios) from about 1964-65 on, playing both bass and guitar, but more and more just bass....reading was no problem, I could read fly-specks - the same reading ability I teach on the "Music Reading DVD" (and Guitar Sightreading Studies book and CD) - it all helps the musician read well and very fast, much different than schools teach. It's the real studio musicians' way of quick accurate reading. Hardly anyone knows about these methods.

Sometimes I still had to create some parts on top of the written parts too, reading fly-specks and ad-libbing to make the bass lines better...no problem, that's what they wanted. By the time other bassists got out here (early 1970s), it was practically all that kind of tough reading - the 16ths which we evolved into. You can always tell it was me on some heavy rhythmic made-up basslines on soul recordings, because of the samba upbeat timbale-like humps I'd put in my 16-note bass lines or the conga-type lines landing on a held-over 4, as well as the glissandro (slide) I also invented accidentally one day on a record date (see your Bass Course Manual for these stories), when I started to make a mistake and slide back down to the right chord (hah), they loved it, so I had to add more.....Elusive Butterfly (Bob Lind).

My sounds varied on bass from the most-pickiest (Mission Impossible, The Brady Bunch, and hits such as Boots and other Nancy Sinatra tunes, and some Beach Boys hits) to the bassiest (fingers) sounds, Kojak, Ironside, MASH, Thomas Crown Affair, Airport, Pawnbroker, To Sir With Love, In The Heat of The Night, Across 110th Street, The Lettermen, Phil Spector & Herb Alpert productions, Mel Torme, Bobby Darin, Ray Charles, Andy Williams, Lou Rawls, Bobby Vee, OC Smith, Monkees, Joe Cocker, Grass Roots, The Association, Chris Montez, Bob Lind, Buckinghams, Hondels, Dobie Gray, Paul Revere, Marketts, all that, plus all the TV shows too, and more, Shaft, On Any Sunday, tons of stuff where everyone swore bass was played with fingers....and the Motown-LA stuff too -- was 2nd of 9 LA bass players recording for Motown out

here since 1962 - Arthur Wright was the very first Hollywood Motown bassist, and he later arranged hits for Motown also.

Gene Page (mostly motown arranging then) told me one day that he always wrote out two parts. In case they couldn't get me, he'd have the bass player play his easier part...but they always wanted me to invent on top of their made up parts (all except for Brian Wilson of the Beach Boys, I played his parts the way he wrote them), because piano players wrote from their studied left-hands which usually didn't make it, no upbeats much....only one arranger knew how to arrange with great bass lines that I never had to change back then.

So yes, the answer is you have to read your fanny off as well as create like a son-of-gun....no problem, the tough part was "should I go to the rest-room, or get another coffee and check in with the service"...on your 5-minute breaks....on a daily basis.....and don't mess with me if I had a tough time finding a parking place, you don't want to cross with an angry bass player on 4 hours sleep, working day and night, playing a bunch of surf dates sometimes, but the saving grace? Money for care of my kids and working with many fine musicians who felt the same way, and we all pulled together to make it good music.

Also, it was the good guys at Modern Van who set up my amps on all my dates every day...amp turned on, settings almost right...right there when I ran in at one minute to start time (anyone late had to pay for all the overtime if we had any, Union rules). There was no pressure playing ever except maybe twice in the studios on the "Beneath the Planet of the Apes" movie score and the "Downhill Racer" one too, both of them were tough parts for bass. And also, another plus was being around the good people you worked for, and especially the geniuses who wrote the movie and TV score music. Also, working with the finest musicians in the world every day has its benefits along with the respect you automatically have being a "freelance studio musician" and being able to go home to your kids every day. That's the biggest payoff.

CHAPTER 14. PERSONAL, ARTISTS, PRODUCERS, 1963 AND ON.

Circumstances sometimes do dictate your life, especially when you have responsibilities. After two failed marriages, and now with three children, myself and a live-in to support (and some to my Mother too), I didn't really have time to think. The sudden switch to Fender Bass as it was called back then, even in the Musicians Union Directory, brought on a new vista, new horizons to me, tho' I worked many a record date on guitars. Sonny Bono (Sonny & Cher) still needed my electric 12-string guitar fills for their sounds; Herb Alpert used me quite a bit on acoustic 12-string (you hear my guitar solo on the bridge of "Mexican Shuffle" cut at Gold Star); I was starting to record for a young nice man, Wayne Newton, and he had a big hit of Danke Schoen featuring Earl Palmer drums, Chuck Berghofer string bass and yours truly guitar comping rhythm, loved it, felt like Jazz again.

Also did some guitar stuff for the Walker Brothers, some nice hits, and featured on soloing fills, the tune quite a bit of the time for Jewel Akens, "Birds And The Bees", while being hooked up running the electric guitar sounds through the Leslie organ speaker at Gold Star. Someone else tried to do it and they couldn't trigger the sounds right, so they put me on solo guitar and it was easy to hit every note so it came out solid. Flat wrist picking does it every time, power is in the wrist, and accurate controlled sound picking from picking with the beat, easy.

I was First Call with most in 1964, 1965.

My ego started growing tho', and it took one of the exciting dates with Earl Palmer who, while we were listening to the play-back, complimented me (the kiss-kick thing) and then said "but you're rushing!" to bring my ego down to size. I knew he was right when I really listened, and it made me realize, this was a tenuous business. So I practiced, worked hard to be up on creating bass lines, with a fine time-groove, and a strict professional attitude. That would do it.....and to enjoy music on top of that? Delicious. And the money? Miraculous! Who needed a man when I had all that and as many nice men to work with for "brothers" in trying to create hit records?! And the kids were happy, the most important thing. Even tho' I didn't get much in child support, no alimony, it was fine with me, I wanted *out* from David Fireman. At that time the most-working Studio Singer,Jackie Ward, great person by the way, had filed for divorce, and she got stuck for alimony surprisingly. She was making more than her husband, and had to pay him! I duly noted that as my income rose higher and higher.

H. B. Barnum is one of those L.A. - born talents who was a child star early on one of the kid-movies of the 1940s I believe, and had a multitude of talents. He had grown up in L.A., knew how rough it was sometimes dealing with Police, and allied himself with someone in the Police Dept. as well as his cousin was a respectable attorney too. He seemed to have the golden touch early on in arranging some very hip soul records. We all did demos, recordings for him, and worked his fine gigs too, sort of half soul, and half Jazz for the dance music in South LA clubs and ballroom....always fun gigs. I remember when we did a dance for the LA Rams, who could all dance but they were mountains of men, yet light on their feet. Playing guitar in H.B.'s bands was sheer fun, not always bebop jazz no, but plenty of standards, and fun-soul music,

and the audiences were heavy music fans and dancers. Wonderful people always at those dances. To record for H.B. was always fun too, he made it fun with his attitude, I don't think the man ever felt "down". And his best man there to copy the music and help him was always Jack Nitzsche.

Phil Spector I've mentioned a lot already, he just seemed to get richer and richer with every record, he could do no wrong, and you knew if you were called for his dates, it was a "lot of takes" yes, but it was always a hit record. Herb Alpert who started with Bumps Blackwell and Lou Adler (as well as Lester Sill and Sonny Bono was around too, as well as Fred Smith) finally got his hit record "The Lonely Bull", no I'm not on that but did quite a few succeeding guitar hits for him, including the 12-string stuff, and finally did the bass on his famous "Whipped Cream" album, good stuff!

There was always a great guy hanging around with Herb Alpert who turned out to be Chuck Kaye, who had a great personality...I always liked Chuck, a nice-looking man business yes, but he always found time to say hi to the musicians. I knew he had formed Herb's publishing companies, and was sort of a "partner". Later I found why I liked him so much, he was Lester Sill's son!

Lester later was the president of Jobete Publishing, Motown's publishing company. We spoke one day on the phone, he had learned about one magazine's slanderous article doubting my Motown hits.....he was angry and said "Carol you were the bass player on half of the Motown hits"....I took it to mean the ones cut out here but also said "I think it was less" ...and so he said (he was very angry at that magazine) "tell me what to say and I'll write a letter for you" and that's what you see in the back of the book here and on my website, thank-you Lester!

I remember working at Dot Records for the wonderful Milt Rogers who produced Pat Boone, a young good-looking sort of fresh young man on the scene, copying the soul records "white" styles of Chuck Berry, Little Richard, etc. Pat was always nice to work for, and later someone mentioned his "white shoes"....well yes he wore white shoes, so what? I never did get that. Anyway, all was enjoyable to a point and the Fender bass opened up new fields for me.

I noticed by 1963, I was working for arranger Perry Botkin quite a bit. We'd call him Bunny Botkin, he was a very tall and an extremely nice fellow, he seemed to get a kick out of all the Studio Musicians, seemed like one of us. Later I understood why - his Dad was Perry Botkin Sr. that's why the "Bunny" name, and Perry's dad had been the guitar player in back of Bing Crosby, and also did a ton of studio work from the 1930s radio days on into the TV work too taking his young son Perry Jr. with him...his dad was a marvelous guitar player who bet on the stock market and earned even more wealth.

Perry Jr, Bunny, had gotten work as an arranger on quite a few dates for awhile just bringing in bare-bones chord charts with a few notes written maybe at first. It all started that way, with Studio Musicians doing guessing games, quickly writing out chord charts from someone's demos (or in-person playing/singing with a guitar or on piano) and producers found it saved time

to hire an arranger to do the chord charts so we could concentrate more on creating our lines, it went faster that way, saving studio time monies.. We always had a pencil to mark things down (before we forgot the licks we'd invent) and Perry would be there with chord charts which sped up the process, making it easier. So was Don Ralke and a few others like Jimmie Haskell. We could get balances of mikes on the instruments while we were running down the tune, and do 3-4 maybe 5 tunes per three-hour date that way, easily. It was still fun as the singers could usually sing, and we had horn players there too quickly figuring out their parts, but also arrangers could write out some nice quick horn parts too creating a back-and forth of rhythm section creating with the powerhouse horns playing with us.

It was easy to figure out the roadmap of making an interesting intro - you had to grab the listener in the first few bars of music, build up the excitement of backing the singer with a good simple riff while doing something different in the bridge, and then having a montuno (quiet part in the middle) building up to the Finale and the Fade-out - also figuring out maybe change of keys, and certainly some good riffs here and there. You did that all the time on the jazz gigs previously, inventing riffs for when people soloed, and doing it for singers was a natural for us.

All records were 2:50 minutes or under, we automatically knew when the time was up on the music. DeeJays had to have perfectly timed records for their palaver of talking and doing their commercials too, timing was everything in radio. It was always instinctual, and easy for Jazz musicians who were dedicated to play simple (called "dumbing down") and yes the challenge was sure there: to create the right lines to both support the singer, create excitement, carry the groove *always* while watching the dynamics both sound-wise and rhythms-wise too to the end of the tune. We all got good at that, and so arrangers who were also geared to the genre of those styles, pop, rock, blues, soul, R&B (same as soul to us), ballads, Memphis lick tunes, all that, presented no problem to us all. It was easy, tho' a few blah tunes did present problems.....Arrangers brought in their bare-essential arrangements to give us some ideas as well as a road-map from which to work....we'd come up with much-better ideas then also. It was a team effort, and we respected each other also. And pulled together on the hit-take, whether it was Take One or Take Thirty-One. Yes, Phil Spector sometimes balanced the playback sounds by playing on tiny auto speakers mounted at Gold Star. They got the right sounds in mixing that way.

Some producers like to go with a lot of takes, some were content to do just the minimum maybe 2-3-4 takes and then go on to the next tune. With the experienced Studio Musicians, anything from Take 2 or 3 on was precise for us. There were usually 2-3-4 guitar players on the dates and we'd figure out among us who did what, but usually it was pretty well set who the soloists were: Glen Campbell, Billy Strange, Howard Roberts, and some of the other lightweights could also solo well in a pinch: Rene Hall, Arthur Wright (a guitarist-turned bassist-turned guitarist too), Johnny Guitar Watson, James Burton, Jerry Cole, David Cohen, Mike Deasy - all did some wild rock soloing, David T. Walker, Louie Shelton a little later on.....and Al Casey could a little bit, so could I, so could Tommy Tedesco, Bud Coleman Al Vescovo, Ralph Grasso, but you could always tell, sometimes not very authentic sounds or solos for real rock - we were usually much better doing the utilitarian jobs: fills, rhythms, lines that weren't solos.

The electric 12-string both acoustically and electric opened it all up to another hemisphere of sounds too, and it was easy to get those paradiddle double-time licks going like I did for the Sonny & Cher dates, others. Barney Kessel included, for 12-string licks and also he played Dano Bass Guitar - but Bill Pitman had the Dano sewn up for a few years late 1950s before we all got into the Dano too about 1959 on. Drummers usually didn't have to read all that much on record dates, but it was sure different for the movie and TV-show film work. And even some record dates, I've seen Alvin Stoller, a long-time respected top Studio Musician, especially in the movie and TV calls, read 4 lines of drum music at once! Irv Cottler, Frank Sinatra's great groove drummer, same thing - Shelly Manne was excellent as was Larry Bunker, Johnny Guerin, and Sol Gubin. I'm sure Stan Levey must have done some drum things but I only knew him as a percussionist.....that always pays more.

Ego? No-one had much ego, we were all there for one thing - it was business, a big business not someone's playground or "artistic endeavor"....lots of money was rolling on us always, our goal? Get a HIT take, same thing for movies and TV altho' record dates were looser. Someone always asked 'what did you do about mistakes?' Mistakes if it was within the chord, and not noticeable we didn't say anything if they didn't notice in the booth, for the feel of the take was the *most* important - if the feel was there for a "hit".....a slight mistake won't hurt that if it sounds good.....but.... It's not that way in movies or TV work tho'. One mistake and you might not get hired again, no room for mistakes in the expensive film calls. Record dates were much looser with so many kidding 1-liners to keep the mood light, that was critical, feel was most important. Accuracy, feel and precision playing was stricter in movies.

It's to be noted too that engineers in those days of record dates didn't seem to use or add compression then, nor add highs or lows on anyone. They'd even walk in the main studio room to make sure they were recording us completely the same as the sounds we produced in the room. They all knew the caliber of the great musicianship being hired and trusted us to get the right sounds per style, singer and ways of inventing all the lines, which we did.

Piano players played simple lines totally accurately in time, percussionists too, they had various instruments they'd try, carefully tuning the timpani, their expertise showed tho'; sometimes someone like Sonny Bono (and even Cher) would sit in and do a tambourine part. One day on a Spector date, after Sonny was playing a tambourine part for fun, kind of ruining the time somewhat off the groove, Phil announced "Sonny there's a phone-call here for you". As soon as Sonny walked out the door, Phil started the take, whew. You usually did as many tunes per date 2-3-4 or maybe 5 as I mentioned before but Spector only did one tune per 3-hour date, and then have us jam a jazz blues the last 3-4 minutes "written by Phil Spector" of course for the "B" side. So actually it was 2 tunes per date for him.

Other arrangers at that time were Jimmie Haskell, an accordionist turned arranger, Nestor Levante, Jerry Riopelle, all nice guys, I remember Jerry and I discussed diets. Jerry said all he ate was just meat, no vegetables. Al Hazan did a lot of nice dates - if you see his name as Arranger or Producer, yes, I'm probably playing guitar (and later bass) on those dates. Maxwell,

like H. B. could write some great soul charts and still allow you freedom to invent what you wanted for the soul kinds of chord comping. I remember one date we did for Motown (who opened their offices out here in LA 1963) something about "C'mon Do The Jerk" that I invented a guitar chordal riff and was a groove to play/record at Armin Steiner's Formosa Studio.

Armin Steiner had this home-built studio on top of a 4 or 5-car garage, so it was fairly large and had a nice-sized waiting room. He had a large nice stucco Spanish style home on Formosa Ave. in the luxurious So. LA part of town. His interviews for Mix Magazine mention his stately home and doing so many of the early Four Tops and the Supremes things there, we did the tracks for them, I knew the Four Tops and Armin mentioned the Supremes staying at his home. Armin got the great sounds and it was enjoyable to record at his studio before he later built his Hollywood Sound Studio just to the east of Capitol Records on the corner of Yucca and Argyle streets. He later sold that to Station KFWB, and years later in recent times, it was torn down, and is now a weed garden. Anyway, we spent some good times at his first top-of-garage studio. Armin became an Academy Award-winner for his work at Fox later.

Jesse Sailes recommended me for the guitar dates for Motown dates. Arthur Wright was on Fender bass, and they had a constant flow of great guitarists, Rene Hall, Bud Coleman, Billy Strange, Al Casey, James Burton, Al Vescovo, and later, Louie Shelton who also had his unusual way of soloing as did Charles Wright. In a short time Arthur and I sort of traded places, and he played guitar, while I recorded bass. There's actually about 9 or 10 bassists who recorded for Motown in Hollywood in the 1960s: Arthur Wright, myself, Rene Hall, Ray Pohlman, Bob West, Buddy Clark, Ron Brown, and more.

Drummers were Jesse Sailes, Earl Palmer who did the most I'd say (Berry Gordy attended his funeral, paying his respects later btw), Paul Humphrey, even Hal Blaine is on a few but of course he had no idea of the involvement of how it all started, Johnny Guerin, Richie Frost, Ed Greene, Gene Pello, etc. You hear Gary Coleman's distinctive vibes on many of the Motown hits, he also did percussion and some of the others who worked Motown dates include: Gene Estes, Jerry Steinholtz, and another conga player who lives in San Diego now. Plas Johnson, Bill Green, Jackie Kelso and Jim Horn were the usual sax/bari lineup, and many fine trumpet players like Ollie Mitchell, Paul Hubenon (who had his teeth shaped into a "v" for the high notes especially for Motown he told me later), Bobby Bryant, Roy Caton.....trombones:

Lew McCreary (who called me up once, saying "where's our re-use checks from Motown?"....I reminded him we were fooled into thinking they were demos and he remembered then (no checks), and we chatted about how eventually we were catching on to the fact that the singer's mike wasn't even plugged in! As Earl Palmer says in his book, and we were played demos sometimes for us to "copy that style", demos that sounded "good" but you never do "more demos from demos", you do hit records.

Earl Palmer called me up and said "listen to 'Love Child', etc."....he was right, it was us and someone snitched to the Union, only it wasn't Earl or myself but a trumpet player. Ben Barrett stepped in and gave us all 2-3-4 thousand dollars 'back-pay' "Motown account checks" and

then did the contracting for Motown "Hollywood" dates 1965 or so on, when Motown announced in the newspapers "we're moving out to LA".....but they left out the part they they had been here since 1963 - office announced in Billboard at that time and all. Ben knew Berry Gordy loved to play golf and he got him in one exclusive golf country club too. Anyway more on that later.

Interesting to note, this is probably all forgotten these days, that the songwriters in Detroit sued Motown records shortly after that also approximately 1967, something about 'producing rights' (and it's been rumored over the years that George Clinton of The Parliaments even wrote/sold them his tunes which later became Motown hits, not sure of the truth of that but it's plausible).....on the dates that Hal Davis had called us for, that he produced many many dates, as well as others like Marc Gordon, Lee Young (brother of Lester Young, Lee was the drummer for Nat King Cole before that), others like Jerry Long and James Carmichael, we all worked for out at Armin Steiner's studio. See my Log Motown dates.

Speaking of Armin Steiner, he also rebuilt the Detroit Motown Studio late 1960s, early 1970s and worked film calls out at Fox Studios 1970s on for many years, getting an oscar or two before retiring to the La Quinta desert area He spoke about traveling early on in the 1960s to Detroit with rhythm section/horn masters in his magazine interviews. Lester Sill wrote a letter of verification of my hits with Motown when one magazine doubted my credits - he was the President of Jobete, the Motown publishing co. in the 1980s.....and a good personal friend of Berry Gordy's. Hal Davis also stuck up for my credits in a bass book that Bass Player/Guitar Player Magazine put out too. Others have also vouched for our Hollywood credits. More on this later - just want to say here, I'm the only one who got a lot of work for Motown bassist James Jamerson when he moved out here early 1970s, we all had great respect for the Studio Musicians who started Detroit Motown! They literally started the Motown sounds.

Writer Steve Todoroff had been researching Leon Russell dates at the L.A. Musicians Union, an inaccessible place for most, only the best can do research there now, there's been so many contracts stolen or misplaced, and out of file in the past. He had told me my name was on the following:

3/22/63 Bruce Johnston, Capetown, Surfin' Round The World, Columbia.
4/22/64 (probably guitar on this too) Jackie DeShannon: Over You, Maybe Baby, Oh Boy, I'm Looking For Someone to Love, at United for Liberty. These are all just the ones that Leon Russell is on that I'm on also.
5/15/64 pretty sure this is bass: Vic Damone "Show Me, The Rain In Spain, On The Street Where You Lie, Wouldn't It Be Loverly, Capitol.
10/6/64 Bass. Don Grady, A Little Bit Better, One Good turn Deserves Another, It's Better This Way, Capitol
12/14/64 Bass. Elmer Bernstein: Gospel Time, Deacon Grove Rock, Henry's Heap, Highway #1, Highway #2, Baby The Rain Must Fall, United for Ava.

3/18/65 Bass. Tennessee Ernie Ford: It's All Over, Sixteen Tons, Hicktown, Capitol - Billy Strange as leader, this was almost the same time my tune "Girl Don't You Know" was recorded,

probably without Leon on piano since this is not listed here. I do remember the Johnny Manne Singers were on the same date as my tune, I was playing bass. And my tune was with a bullet with Tenn. Ernie Ford on Billboard going to be a hit, but they dropped support for it and instead, put out the "new" 16 Tons record and it was a big hit (the earlier hit-one was over 15 years before this).

6/15/65 Bass. The T-Bones: Carla, Alka-Seltzer, I Still Love You, When He needs Me, Drums-A-Go-Go, at United for Liberty.

6/10/64 Bass or guitar (?). Pat Boone, Kansas City, Hey Baby, Walk Right In, The Loco-Motion, at Western for Dot. END of Leon Russell's dates which list me on the same contract.

All the above coincide with my LOG dates too.

More ODD JOBS 1963:

Jan. 3 Steve D. 2 sides RCA
Jan. 4 Maxwell Davis, Conway
Jan. 9 Barry Devorzon Conway (Barry was a partner of Perry Botkin's at this time)
Jan. 9. Page Cavanaugh
1/18 H.B. Gold Star
1/21 H.B. Gold Star
1/26 Bobby Sands - Lou Bedell Western
1/27 H.B. Nite Life
Feb. 3 H. B. Alexandria Hotel
Feb. 5 Eddie Beal Hollywood-Central
2/6 Al Hazan - Ray Pohlman Gold Star
2/10 Page Cavanaugh
2/11 Russ Regan - Leon Russell Gold Star
2/12 Al DeLory - Al Asher Radio Rec. Annex
2/14 Page Cavanaugh
2/15 Page Cav.
2/16 Lou Bedell Harmony
2/16 Page Cav.
2/20 Page Cav.
2/21 Kip Tyler Gold Star
2/22 Maxwell Davis Ernest St. Studio
2/23 Page Cav
2/27 Nestor L. Neophone
3/7 Page Cavanaugh
3/9 Phil Spector Gold Star
3/9 Page Cavanaugh
3/11 Nestor LeVante

3/14 Dave York Sunset Sound
3/14 Page Cav.
3/17 Page Cav.
3/19 Rene Hall Conway
3/20 Page Cav.
3/21 Page Cav
3/22 Sonny Bono Western 1 side
3/23 Page Cav.
3/27 Dave York Sunset Sound
3/27 Page Cav.

Apr. 1 H.B. Gold Star
4/2 Paul Moore - Eddie Beal Hollywood Central
4/4 Al Hazan Gold Star
4/7 H.B. Palladium Dance
4/11 H. B. Gold Star
;4/11 Steve D. Conway
4/13 Al DeLory Allen/Asher Gold Star
4/20 Geo. Matola -0 Al DeLory 3 sides El Do 1717 N. Vine
4/24 Jerry - Rendezvous
4/30 Dave York, Promenade Music - Sunset Sound

May 3 Geo. Matola El Dorado (El Do)
5/17 Lou Raymond Gold Star
5/25 Eddie Beal Holly-Central
5/24 and 5/25 Page Cav.
5/30 and 5/31 Page Cav.

June 3 Al Hazan Gold Star
6/10 Marshall Lieb Sunset Sound 4 sides
6/12 H. B. Gold Star
6 13 Page Cavanaugh
6/21 H.B. World Pacific
6/22 H.B. 2 sides World Pacific
6/24 Lewis Jackson, Maxwell Davis Home Studio
6/24 H.B. 4 sides Gold Star

July 5, Kim Weston Gold Star
July 6 Jerry - Rod Pierce 1 side Rendezvous
July 8 Alex Beller - Milt Rogers 2 sides Harmony
7/10 H.B.
7/13 H. B. Highlighter Club, Mayflower Ballroom dance
7/15 Kim Farley 1 side Gold Star
7/17 Russ Titelman 2 sides Gold Star

7/13 Jim Lee - Don Wayne Monogram 1 side Western
7/15 Jerry Stein Gold Star
7/22 Maxwell Davis 1023 N. La Brea 4 sides
7/23 Russ Titelman Gold Star 2 sides
7/24 Kim Fowley Gold Star 2 sides
7/25 Al De Lory Gold Star 2 sides
7/26 Al Delory Gold Star 2 sides
7/25 Jim Lee - Monogram Records Western
7/31 Kim Fowley Gold Star 2 sides

8/1 Al Allen Gold Star
8/2 Jim Haskell Gold Star 4 sides
8/13 Kim Fowley Gold Star 2 sides
8/16 Jerry Riopelle (Riopelle), Mercury Gold Star "B"
8/20 H.B. 8901 Sunset Club gig 8 months pregnant with Gwyn! She was born 9/5
8/21 H.B. 8901 Sunset Club gig " " Monk Montgomery on string bass.
8/22 Ambassador Hotel, Disk Jockey Convention.

9/16 Nestor LeVante 1 side Western
9/23 Al Allen 2 sides Gold Star
9/27 H. B. 3 sides Radio Recorders

10/16 5 sides H. B. Radio Recorders 5 sides
10/19 Jim Lee - Monogram Western
10/23 Al Allen Gold Star
10/21 Al DeLory Inter. Sound
10/31 sub for Bill Pitman with Bill Young Gold Star 2 sides

11/5 Russ Titelman - Screen Gems Gold Star 3
11/9 Jerry Riopelle Screen Gems 4 sides Gold Star
11/11 Russ Screen Gems 1 side Western
11/14 Gene Page 1 side World Pacific
11/16 Earl Palmer Mayflower Ballroom dance
11/16 H. B. 1 side Harmony
11/18 Al Hazan 2 sides Gold Star
11/21 Paul Knuckles - Jerry Riopelle Nashville West
11/26 Nestor L. 4 sides Gold Star
11/25 Lester Sill Nashville West

12/5 Joel Warren - Ray Pohl 1 side Formosa Studio (Armin Steiners)
12/8 Sheraton West dance H.B.
12/9 Nashville West 2 sides Jerry R
12/10 Jericho Brown, Botkin - Bill Pitman, Leon , Gray Hal, Steve Harmony 2 sides
12/21 Ukranian Culture Center dance - Earl Palmer

12/23 Metric - Dick Glasser Western

More Record Dates 1963:

Jan. 4, 7, 7 (double on 7th) Columbia - Frank Devol, Bobby Helfer CBS
Jan. 10 A&M Records Oopie Herbie Alpert Conway
1/22 Reprise Rosemary Clooney Bill Miller RCA Inst. double
1/22 Lee Hazlewood Andy ? TV RCA
1/25 Melic The Girlfriends, Lee Young
1/28 ERA Eddie Hodges? Steve Douglas Gold Star
1/29 RCA H.B. RCA
1/29 Columbia Eddie Hodges Steve D. CBS
1/29 Cordak Fred Darian Conway
1/30 Ava Records, Charlotte O'Hara Al Hazan Gold Star

Feb. 1 Melic Nellie Lutcher Lee Young Western
Feb. 3 Original Sound (?) H.B.
2/7 Radio Recorders Al DeLory Radio Rec. Annex
2//5 Lancers Ess & Dee Prod's Steve Douglas RCA 2;
2/13 Atlantic Nino & April (Carole) Nino Tempo Radio Red. Annex
2/12 Singing Boys (country) Randazzo prod's Nino Tempo Radio Rec. Annex

Mar. 3 (2) Philles Records Crystal, S. Douglas, Phil Spector Gold Star
3/12 Columbia Hotdoggers Steve D. Double date - 2 dates
3/13 Columbia Hotdoggers Steve D. one date
3/13 Era Roy Caton, Jack Gold Star
3/20 Monogram Buckshots Don Wayne, Jack Nitzsche
3/22 Columbia Bruce Johnston, Steve Douglas CBS

April 4 Columbia Doris Day Roy Caton CBS
4/11 Columbia Doris Day S. Douglas CBS
4/17 Reprise Double date, Jimmy Griffin Bill Biller United B
4/18, 4/22, 4/24 Columbia Steve D.

May 2 Decca Records Bunny Botkin, Bud Dans (Jackie De Shannon's husband), Ben Barrett
May 6 T.M. Music Steve D. Western
5/15 Bob Ross Music Chuck Sagle Harmony
5/16 Decca Ben Barrett, Bud Dans Western
5/17 Monogram Jim Lee Western
5/20 Charter Records Dick Pierce RR Annex
5/22 Reprise Soupy Sales Roy Caton RCA 2

6/14 Warner Bros. Connie Stevens Ben Barrett Radio Rec. 10-H

6/14 Gold Star Brian Wilson
6.21 Columbia, Dimitri Tiomkin, Ben Barrett CBS
6/26 Liberry 25 Guitars Tommy Alsup United
6/27 double date (2) Liberty 25 Guitars Tommy Alsup United

July 16 Imperial H.B. Gold Star
7/22 Reprise 2 girls Bill Miller RCA 2

Aug. 9 Dolton Dodie Stevens Earl Palmer United
8/21 Monogram Joel Hill Jim Lee RCA 2

9/19 Warner Bros. Modern ___ Allan Copeland Radio Recorders
9/23 Melic 2 Artists Lee Young Western
9/24 Monogram Chris Montez Jim Lee Gold Star
9/19 Imperial Records H.B. Radio Recorders "LTs" ?
9/26 A&M Music Andre & Kids Herb Alpert Western

10/9 A&M Records "Happy Bull Frog" 2 sides Herb Alpert, Western
10/10 A&M Records 4 sides Herb Alpert, Western
10/16 Imperial H.B. Western
1017 Mercury Instru. Ray Pohlman RCA 2
10/15 RCA TV Actor Chuck Sagle Bob Ross RCA 1
10/25 RCA Lee Hazlewood Hal Blaine, RCA 2
10/30 Monogram 2 tunes Ike Turner, Hal Blaine Jim Lee Western
10/31 Challenge Records Bunny Botkin RCA 2

11/1 double date, Bonanza Lorne Greene, Ben Barrett RCA 1
11/4 and 11/8 Mercury Instru. Marshall Leib Ray Pohlman RCA 1
11/14 RCA Bonanza Ben Barrett RCA
11/20 United B, H. B. , 20th Cent. Fox

Dec. 2 Columbia Ripcords, Parris Sisters, Hal Blaine - Terry Melcher, Columbia
Dec. 2 Vee Jay Eddie Beal - Joe Green Gold Star
12/5 Liberty H. B. Western
12/14 Capitol Johnny Burnett Capitol 3 Ben Barrett
12/28 Capitol Johnny Burnett Capitol 3 Ben Barrett 2 dates (double date).
12/27 Chattahoochee Records Gold Star Ray Pohl. END of 1963 dates.

As you can tell, I was doing more and more and worked until close to Gwyn's birth 9/5, and went back to work quickly - since Gwyn's birth David and I weren't getting along well. I was caught in a catch 22 - I had to keep working to keep up with my two/thirds share of income to support my two kids and myself, and yet David did not want me working with the men in recording. I got someone to watch over the kids, and did divorce him a few months later sadly after Peter was hurt by David.

Recording music helped me in more ways than one, the guys were all wonderful to work with, we were all glad to increasingly make good money in studio work too. More and more I got to record with fine singing stars like Doris Day, Rosemary Clooney, more of Ann-Margret, Nellie Lutcher, even Bruce Johnston and Terry Melchior were enjoyable back then tho' more on the rock style. I did a Brian Wilson date at Gold Star June 14 1963, Crystals, Tenn. Ernie Ford, and was playing a lot of bass dates by fall of 1963, April and Nino (April's real name is Carole and she's the sister of Nino), also did my first Chris Montez date then "Let's Dance" Sept. 24 1963 at Gold Star, Ray Johnson organ, Earl Palmer drums, I played rhythm guitar, not sure who played bass, probably Bob West but could have been Buddy Clarke yes.

Chris Montez had been a good friend of Ritchie Valens (he told me) and wanted the same musicians on his dates too. I played bass on the rest of the Chris Montez dates. I did Bonanza TV fall of 1963, bass, Elmer Bernstein, Parris Sisters with Spector, Ike Turner, 25 Guitars (bass in 1963 not guitar like I did before on Tommy Allsup's guitars albums), Pat Boone (guitar early 1963), first Gene Page date - guitar, worked for Dick Glasser, Jerry Riopelle, Al Hazan, Lew Bedell, Fred Darien, on and on, I remember all those wonderful people....they were great to work for.

I did my first film call in 1963 too (did some film cues as well as one tune, Sam Cooke's "Almost In My Arms" in "Houseboat" movie, and a few cues in "King of Kings" which I used to get .05 cents a year royalty, LOL!). Phil Spector was going full-blast, I did just about all his dates too; Johnny Burnett, Dick Glasser, singer Dodie Stevens, Dimitri Tiomkin who had to be about close to 90 then, I remember working for the maestro at Columbia, CBS on Sunset; Jimmy Griffin, Eddie Hodges, The Girlfriends, Rosemary Clooney, Frank DeVol movie score, Connie Stevens, Ann-Margret, Soupy Sales, Bud Dans - Jackie DeShannon (and yes her dates too - they were a happy married couple); Lorne Greene, it was starting to get heavy and the money was coming in - just in time for my divorce - and $50.00 child support ($75.00 later!) but was glad to be single, I could make my own money needed for the extra family expenses. It was peaceful and nice to see all three of my children happily thrive, better for me too.

CHAPTER 15. 1964.

According to my records, I didn't start my Appointment Book in 1964 until Feb. 24, I just have my LOG for the following Record Dates and in the middle of this year, you'll notice a big increase in work - most of it was because of the bass popularity, I was No. 1 Call for bass then:

1964 LOG DATES

Jan. 3 2-5PM Metric, Tommy, Dick Glasser Western
1/9 1-5PM Western, Metric
1/14 2-4PM Gold Star, Al Hazan
1/15 2-6 Western, Metric, Dick Glasser
1/16 1-4PM Gold Star, Al Allan
1/17 2-5PM Gold Star Ed Beal - Al
1/17 5-7 Western, Jerry Riopelle 5-7PM
1/18 2-4PM Radio Rec. Gene Page
1/ 21 Capitol Ernie Fields, instrumental Earl Palmer
1/20 Dot - instrumental Milt Rogers, Radio Recorders
1/21 Capitol Ernie Fields, Instrumentals, Earl Palmer, Capitol 3 hours (2PM?)
1/22 Ray Pohlman sub for 2 sides
1/22 10-1PM Dick Freesen, Inter. Sound
1/23 Al Allen 1 hr. Jingle Gold Star
1/23 Crescendo - Gene Norman Gold Star 12:30
1/24 Steve, Bass 3-½ hours 6 sides
1/26 Louie Jordan, Jewell 2 hours Rehearsal "Last Word"
1/28 Melic, Lee Young at Western
1/27 for 2 dates, Rene Hall, Sugar Hall Western, and Ben Barrett, "Gallenkamp commercial" RCA
1/29, 1/30/1/31 all 3 days with Louie Jordan, Jewell Grant Paid by United (at Ray's studio RPM - Tangerine Studios, both Louis Jordan and Ray Charles). Night? Fight between Louie and Ray.
1/31 2-6PM Steve L. 4 sides
1/31 Ray Pohlman, 1 hour Formosa studio (Steiners)

Not sure but think perhaps some of these dates were on guitar tho' sub for Ray had to be bass. With no Appointment book it's hard to tell. Blank pages in 1964 Appointment book until 2/24.

Feb. 5 2-½ hours Steiners, Bass, Lou Gottlieb
2/6 Steve L. 1 hour overdub, Bucks
2/6 2 hours Gold Star, Al Hazan
2/6 Capitol - Jerry Cole, Ben Barrett, bass

2/10 RCA Les Poupees, Ben Barrett Capitol not sure which, had to be both guitar and bass
2/11 2 hours Steiners, Marc Gordon, Motown, bass
2/12 Melic, Damita Jo - Lee Young RCA, bass
2/13 Rendezvous Instrumental, Sugar Hall, Dynamics Western bass
2/14 1 demo, Gold Star, Sugar Hall
2/14 Dot, Jimmie Rodgers, Milt Rogers RR "B" bass
2/16 3 hour Demos, Gold Star, A&M Music, Scotty & Herb Alpert
2/17 1 side, Lester Sill, Western
2/17 Philles Records, Sonny Bono Gold Star, guitar probably 12-string elec.
2/18 Fred Smith 2 boys, Harlem Shuffle, guitar, Gene Page RCA 2
2/19 1 side Gold Star, Ray Pohlman
2/19 1 side, Jerry Riopelle, Stereo Masters
2/19 Capitol Bob Blair, Ben Barrett Capitol
2/20 Bud Coleman, Gold Star 5 sides
2/20 RCA, Ben Barrett RCA 1 night
2/21 8-10PM Radio R. Annex, Al Allen 2 sides
2/22 Steve L. Harmony 12-2:30PM 2 sides

In Appointment book also, from here on:
2/24 10AM Gold Star, Bill Young - Dano 1 side
2/24 8PM-11PM Capitol Lou Rawls, H.B.
2/25 10:30AM Gold Star, Gene Page and Lou Bedell, bass 2 sides
2/25 International Sound Dick Freeson, bass 1-4PM Hymns
2/25 6PM Gold Star - Al Allen overdub 6-7PM
2/25 Philles Records - 7:30PM, Darlene Love, Sonny Bono Gold Star guitar for Spector
2/26 10AM CGC
2/26 International Sound Dick Freeson, bass 1-4PM Hymns
2/26 8-12PM Imperial OJays, H.B. Harmony I played guitar on their earlier things, bass on this.
2/27 overdubs Gold Star for Bud
2/28 Al Allen Jingle Gold Star 2PM
2/29 10-2AM dance job with H.B. Barnum, Jimmy Bond on bass, played guitar (Jazz). Elks Club, voucher.

March 2 Warner Bros. Jack Nitzsche Instrumentals, Steve Douglas 11:30-6:30PM double date with the same people, total of 6 hours with a break in the middle.
3//3 10AM to 1PM Marc. 4, Columbia, Ripchords, instru's Steve Doug. Columbia
3//4 2PM Gold Star, Al Allen 1 side, bass ½ hour
3//4 8PM Capitol, H.B. Barnum, Margaret Lewis, bass
3/6 5:30PM-7:30PM Int'l Sound, Steve L, 12 & Dano Stan Hoffman, 2 hours
3/6 9-12PM Columbia, Ben Barrett, Shorty Rogers, Linda Lloyd
3/9 10-1PM Gold Star "B", Herb - Scottie Turnbull
3/11 6-8PM Steiners, Marc Gordon, Motown, electric and acoustic
3/12 10AM Gold Star, Gene Page elec.

3/12 5-6PM Int'l Sound, Uke & Banjo Lester Sill
3/12 7-10PM Gold Star A, Don Ralke 12 & Elec. Chattachoochee Records (Pat Boone?)
3/13 1:30-4PM Harmony, H.B. bass
3/13 5-6:30 108 Formosa, Armin Steiners, Marc Gordon, bass Motown
3/13 7-10PM RCA 2, bass, Bunny Botkin
3/14 10-3PM 108 Formosa, Hal Davis bass & elec., 5 tunes, Steiners, Motown
3/16 Al DeLory 2 hours Gold Star 2 tunes
3/16 8-11PM Prestige, Johnny Burnett, Theola? Rene Hall RCA-1 Screen Gems
3/17 9-12 noon, Western "2" Screen Gems
3/17 1-4PM Steiners Marc Gordon, Motown
3/19 2-5PM RCA 1, Ben Barrett, Vera Kilpatrick "Little Girl" bass
3/20 10-1PM Capitol, Jim Bond, H.B. Hollyridge Strings, bass
3/23 10-1PM Gold Star B, A&M guitars Scotty Turnbull (later Scotty Turner), Herb Alpert
3/24 8-11PM Capitol A Marion Kline, Al Martino Capitol, bass
3/25 2:30PM Int'l Sound, Frank Wilson Motown, 12 string & acoustic 2 tunes 2:30-4PM
3/26 2-5PM Capitol Don Grady, Jim Bond - H.B. 2-5PM
3/26 8-11PM (?) Capitol Gary Usher Instrumentals, Gary Usher (Dick Dale) Capitol
3/27 2-5PM 12 string, Gold Star, Al Allen
3/31 2:30-3:30PM Gold Star, Al Allen 1 tune

April 2 Gold Star 10:30-12:45PM Al DeLory, overdubs
April 3 double-date (2 dates), Billy Vaughn, Milt Rogers, United A 10:30 - 5:30PM - Rhy, Dano, 12-string
4/3 6-9PM RCA, small studio, H.B. Domaine, Girl-Guy
4/4 Dance gig, H.B. Dooto Rec. Center, Compton, Union
4/4 Sunday, Mowtown Records, Steiners 4 hours, 6 sides
4/6 10-12:30 Gold Star, A&M demos
4/6 8PM Harmony House, 2 sides, 2 hours, Rene/Sugar Hall
4/7 11-2PM Steiners, Mowtown 3 hours (4) bass
4/7, 4/8, 4/9 NBC Bob Hope Special, Ben Barrett NBC
4/8 Western, 1 hour Ray Pohlman
4/10 4-6PM Nashville-West, Rene Hall 2 tunes
4/10 6-8 Liberty
4/10 10 -2PM H. B. Dance Gig, Miramar Hotel, Nautilus Room
4/11 8-11PM VJ Records, HoneyBees, 2 boys, United B, Steve Clark
4/12 Steiners 2PM Motown Hal Davis 2 tunes bass
4/14 9:30AM Western 2 H.B.
4/15 Imperial Irma Thomas, H. B. Western 2-6 or 6:30
4/16 Imperial H.B. Western probably Irma Thomas again, 2PM to 6:30
4/17 2:30PM World Pacific Jazz, Scotty - Clifford Scott, Epiphone w/pickup jazz guitar Pacific Jazz
4/17 6:30-7:30PM Int. Sound. Dick Friesen, 2 jingles
4/17 8:30 Bob Hope again
4/18 1PM Whitney - Glendale, Rene Hall

4/20 10-12:30 Gold Star B
4/20 1PM World Pacific, Clifford Scott, jazz guitar , Scotty Pacific Jazz
4/20 7:30-10:30 Gold Star, Herbie Alpert, 12-string guitar, "Mexican Shuffle" A&M Recs
4/21 11AM Gold Star, 12 string, Gene Page Lou Bedell
4/21 9:30AM Western, 1-½ hours H.B.
4/22 Liberty Jackie DeShannon, Steve, D. United B rhy & elec. 11AM - 2PM
4/22 RCA, Lester Sill, Go-Go's Ben Barrett RCA C
4/23 RCA, GoGo's, Ben Barrett RCA C bass
4/24 9-12 Noon, Capitol, Kay Starr, H.B. bass
4/25 Jingle Gail Martin, Paul's Studio 1 hr.
4/27 10-3PM 6 sides, Steiners, Hal Davis bass, Stevie Wonder, 6 hours
4/27 Liberty - Imperial - OJays, H.B. Western, bass
4/28 12:30-4:30 Steiners, Hal Davis bass, Stevie Wonder 4 hours

Everyone's guess (if not marked) whether I played guitar or bass is as good as mine during this time period if not marked in. I do know I quickly played bass for the Steiner's Motown calls after the first 2-3 calls on guitar, but there again, I could have done guitar here and there too as I was well-known for my guitar work: 12-string acoustic and electric as well as 6-string acoustic and electric, and you'll note an occasional "banjo" or classical ac. guitar needed - but also, even tho' I had guitars marked down, it doesn't mean I used them. It was mainly bass in 1964 yes! Many were still used to calling me for guitars, as in the previous 5-6 years, but now bass was king in 1964, and I became No. 1 Call, no-one could do what I could do, I had no competition actually.

May 1 9:30AM Western, Ray Pohlman, Lil Angel, George Poole
May 4 10-12:30PM Gold Star, Scotty Turnbull, A&M Herb Alpert
May 4 7-10PM Phil Spector, Ronettes, Sonny Bono Gold Star Spector 4 hours
5/5 10AM Steiners, motown, elec. Arthur Wright 1 side
5/5 7PM Phil Spector, Ronettes, Gold Star
5/6 10AM Gold Star Al Allen 1 tune
5/7 Inter'l Sound, Mowtown, Hal Davis bass
5/7 7:30PM - 10:30PM VJ Records RCA C, Eddie Beal
5/8 11-2PM Capitol H.B, Frank Polk, Fair Lady
5/ 8 3-6PM Capitol H.B. Fair Lady
5/9 Steiners 10-2PM Motown bass Stevie Wonder
5/10 Steiners 9-3PM Motown bass Stevie Wonder
5/12 Marc Gordon, Motown Nash. West 5-7:30PM
5/13 Don Ralke, Gold Star 1 side
5/14 10AM-1:30PM Gold Star, Herb Alpert
5/14 2-5 Western, Motown H.B. Gallants
5/14 7-10:30PM Don Ralke, Westwood (Gar.)
5/15 7-10PM Capitol ,Capitol A, Dave Ax. H B Fair Lady
5/21 8-11PM Capitol A, Dave Ax. HB Fair Lady
5/22 3PM Nestor, 6110 Santa Monica (United) (2)
5/23 Phil Spector 2-5 Darlene Love, Sonny Bono Gold Star

5/25 9AM H.B. Western (2)
5/25 2-5 Western, Jim Lee, 12, classic, Dano, Elec.
5/26 H.B. Western (2)
5/27 7:30-10:30PM Capitol B, H.B., Hubcap & Wheels
5/28 Motown Gene e, Ski Lark (1)
5/30 Dance gig, guitar jazz, Al McKibbon Stansbury Dr., 10-2AM

June 1 10-1PM Gold Star, A&M Irving, Scotty
6/1 2-5PM Imperial, United "B" Jim Bond, H. B., man
6/3 Western 9-11AM H.B.
6/4 10-1PM Gold Star, Gene Page
6/5 9-11AM Western, H.B.
6/5 7PM Capitol Instrumentals, H.B
6/6 1PM Gold Star, Larry, elec. & small amp
6/8 1-6-10PM Gary Usher, Ryder Sound, Dano, Girls On Beach, Cannon Films, Ben-Ven
6/8 6-9PM Intl Sound, Marc Gordon Motown bass
6/9 11-2PM Int Sound, Marc Gordon Motown bass
6/9 3-6PM United Vee Jay Ska Instrumentals, Ed Beal
6/9 7-10PM United Ed Beal 2nd date (double date)
6/10 H.B. Western 2 hours.
6/10 1-4PM Western, Steve Douglas, Ray Pohlman, Apogee, Pat Vegas ? guitars
6/11 10AM Steiners, Hal Davis Motown 5 tunes
6/11 2PM-5PM Capitol 12 & elec. Lincoln Mayorga, "Good Time Singers"
6/12 8:30AM Steiners, Bass 2 tunes, Marc Gordon Motown
6/12 Columbia, 11AM - 3PM (4 hrs.), Steve D. Doris Day bass
6/13 10:30AM Holly-Central Mr. Hodges Kimura (Jesse), rhy, banjo, elec.
6/14 6-8PM Steiners, Motown bass 1 tune Marc Gordon
6/15 9AM - 4PM double date (2), Capitol H.B. instrumentals, Jim Bond
6/15 Revue, Fred Astaire Show, Bobby Helfer, 7:30PM to 11:30PM, TV Revue
6/16 10AM Internat'l Sound, Marc Gordon Motown, bass 2 hours
6/16 1-4:30, Motown, Dorsey Burnett, RCA C
6/16 5:30-7:30PM International Sound, Rene/Sugar Hall 2 tunes bass
6/19 5:30 Capitol "B", bass and rhy guitar, instrumentals, Ben Barrett
6/19 Knollwood Dance, jazz guitar Al McKibbon gig. 10-2PM voucher
6/20 Ambassador, 8:30PM French Room, David Street dance-gig
6/22 12 Noon Int'l Sound Hal Davis Motown 2 tunes
6/23 VJ 1-4PM United Ed Beal
6/23 Westwood Studios, Don Ralke 2 tunes
6/24 10AM Steiners, Hal Davis Motown
6/25 8PM RCA-A, Jim Mitchum, Joe Reisman, Ben Barrett
6/26 10AM Steiners, Jackie Mills, AVA, Lacey Jones, Gene Page
6/29 12 Noon-2PM Goldstar - Gene Page
6/29 8PM-10:30PM Capitol, Ben Barrett 2 demos? Ann Dee
6/30 8PM Capitol, Jim Bond, H.B. Classical guitar

July 2 7-10PM United B, Ed Beal VJ Recs'
7/6 3-5:30PM Western, Falstaff Commercial (TV/Radio) Rosie Grier, Al McKibbon, Western
7/7 7:30PM United, Ed Beal, Georgia Carr
7/9 10AM United B, rhy. elec. , Bass Peter Knauer, Earl Palmer Advancement Fund
7/9 3-4PM Lee Young, Western, Bass VJ
7/10 10AM-1PM Gold Star Gene Page
7/10 2-5PM Western Ed Beal, Georgia Carr, VJ
7/11 The Highland, gig Bar Mitz Jazz
7/14 10AM Gold Star Ray Pohl
7/14 10PM United B, Ben Barrett, Ike Turner Warner Bros. bass
7/15 12 Noon (1 tune) Hal Davis, Int'l Sound, Motown
7/15 1:30-4:30 Capitol Dave Ax., 3 D's bass
7/15 8PM Lorne Green, RCA A Ben Barrett, Reg. Dano, Elec. 4 hours
7/16 9:30 AM H.B. Western 4 hrs.
7/16 1:30PM - 4:30PM Capitol 3 D's Dave Ax
7/16 8PM RCA A Lorne Green, Ben Barrett Joe
7/17 3-6PM United B, Peter Knauer, Instrumentals, Earl Palmer Advancement Fund
7/18 11:30PM United - Tom Tedesco, 3-½ hours Advancement Fund
7/20 12 Noon Marc Gordon, Motown (3) Steiners
7/22 8PM Radio Recorders Annex, Herbie Alpert, Uke & Banjo 3-½ George McCurn
7/23 1PM Capitol B, Jim Haskell, Ray Anthony instrumentals
7/24 9-12 Noon Capitol, 12:30 Capitol H.B. Instrumentals
7/24 8PM RCA A, Joe, Ben Barrett Lorne Green
7/25 H.B. Dance, Int'l Hotel, voucher
7/27 1-4PM United B, Lee Young, Instrumentals VJ
7/27 8-11PM United A, Joe Green, VJ Lee Young instrumentals
7/29 10-12:30 Metric, Western
7/29 5-8PM United VJ Bobby Adano, Lee Young
7/30 1:30-3:30 Harmony, Jerry Riopelle Elec.
7/30 7-10PM United B, V-J Bobby Adano, Lee Young
7/31 10AM Western Lennie Malarski, Jingle Metric Music
7/31 4-7PM United A Bobby Adano, Lee Young
7/31 8-11PM Capitol, Kay Starr, Jim Bond

Aug. 3 9:30AM Western H.B. 2 tunes
8/4 10:30 Gold Star, Peter Knauer Instrumentals, Jimmy Haskell
8/4 2-6PM Bass, MGA Film Annette Funicello, Tutti Camarata, Sunset Sound
8/4 8-11PM Capitol, Adam West, Jimmy Haskell, bass
8/5 10-12 Noon, Gene Page, Steiners Motown
8/5 2-5PM H.B. United, Imperial, Irma Thomas
8/6 10-1PM Studio A Capitol, Rene Hall, Ernie Fields, Instrumentals
8/6 2-5PM H.B. United, Imperial, Irma Thomas
8/6 8PM Fess Parker, Ben Barrett, RCA

8/7 2-5PM United H.B. Imperial Irma Thomas
8/10 9-11 Steiners, Harvey Shapiro elec. 12-string
8/12 9AM American Int'l Bass Guitar Annette Funicello, Sunset Sound, Tutti Camaratta
8/128/11 9:30 Western H.B.
8/11 3PM Steiners, Hal Davis bass Motown
8/11 7PM Gold Star, Sonny Bono, Philles, Ronettes
8/12 2-5PM Western, rhy. Imperial Nick DeCaro, Irma Thomas
8/13 10AM Steiners, Hal Davis Motown bass
8/13 2-5PM Gold Star, Sonny Bono, Philles Rec's, Ronettes
8/14 10:30AM Gold Star, Peter Knauer, Bass
8/14 4PM RR Annex, Herb Alpert, rhy. & 12 A&M Rec's
8/17 10AM Gold Star, Ray Pohl.
8/17 7PM Philles, Ronettes, Sonny Bono, Gold Star
8/18 10AM Western H.B.
8/18 2PM Motown, Steiners acoustic, and Elec.
8/18 7PM Int'l Sound Marc Gordon - Frank, El. 12
8/19 Nashville-West 8PM Rene Hall
8/20 2PM Western B, Advance Fund, Cutitone commercial, Bass Jim Haskell, Ele. and 12 only
8/20 7PM - 10PM Western, Billy Storm, Gene Page, Warner Bros.
8/21 10AM Gold Star, Ray Pohl 2
8/21 7PM Int'l Sound, Motown - Marc Gordon 9 bass
8/25 10-12 Noon Steiners, Gene Page Motown
8/25 8PM RCA A, Joe Reisman, Fess Parker, Ben Barrett
8/26 8:00AM Cheve. Commercial,
8/26 2-5:30PM RCA B Frankie Capp for Go-Go's, Gary Usher
8/26 6-7:30PM Steiner's Gene Page, Motown, Arthur Wright 1-½ hrs.
8/26 8PM RCA A, Joe Reisman Fess Parker, Ben Barrett
8/28 10-12 Noon Gold Star, Lou Bedell and Gene Page
8/28 2PM Capitol, Steve D. Mercury, Weirdohs
8/30 12 Noon, United, H.B.

Sept. 1 6PM Int'l Sound, Elec. 12 Marc Gordon Motown
Sept. 2 12 Noon Hal Davis, Steiners, Motown bass
9/3 10AM H.B. Western Advancement Fund
9/3 3PM Western, Metric
9/4 12 Noon Capitol A, Jim Bond, Calvin Grayson, H.B.
9/4 5PM Harmony, Elec. 12, Jimmie Haskell
9/8 9:30AM Western H.B. 4 tunes
9/8 3:30 United, Al Allen 12 string, VJ, Keith Colley
9/9 7-10 Gold Star, Phil Spector, Ronettes, Sonny Bono
9/11 9:30AM Western, H.B.
Left for Monterey with the kids.
9/15 10AM United B, Jim Haskell, Bass, Rambler Transcrip.

9/15 6-10PM United A, Lee Young VJ Georgia Carr
9/16 10:30AM Columbia, Steve D. Ripchords
9/17 10-1PM Gold Star Gene Page
9/17 5:30 Gold Star, Nestor 1
9/17 Gold Star 3 tunes, Bunny Botkin
9/17 Casual - David Street
9/18 9-11AM Steiners, Elec. Motown 2 tunes Hal, bass
9/18 3-6PM Annette Fun. PJ Party Picture, Sunset Sound, Tutti Camaratta
9/19 11-1PM Union big-band rehearsal
9/19 2-5PM Phil Spector, Ronettes, Sonny - Don Randi, Gold Star
9/19 Midnite H.B. Int'l Ballroom.
9/22 Western, H.B. 3
9/23 10AM H.B. Western
9/24 7-9PM Western, Marty Cooper
9/24 Midnight Bryan Stone, Western
9/26 2PM Gold Star, You've Lost That Lovin' Feelin', Phil Spector, Righteous Bros.
9/27 Sportsman's Lodge Jazz gig, David Street
9/28 2-3 Radio Rec. Gene Page, Hal Davis Motown bass
9/28 7-10PM Capitol H.B. 3 girls
9/29 10-12 Noon Gene Page Hal Davis, Steiners, Motown
9/29 8PM United , Jerry Riopelle, Dean Holly, Warner Bros.
9/30 10AM Western, H.B. 4
9/30 1PM-4PM United A, Lee Young, VJ Ray, ...Pete King
9/30 5PM Westwood, Don Ralke 1

Oct. 1 10AM Steiners, Hal, 1 tune Motown
Oct. 1 1PM Harmony, George Gurabeck 2
10/2 8-11 H.B. Capitol, Frank Polk
10/3 2PM Gold Star, Philles, Crystals Don Randi
10/3 Dance gig, Dave Street 9:pM Hotel Continental, Colonnade Room
10/5 1-4PM Rhy. and Bass. Hollywood Central, Gene Garf 4
10/5 7PM RCA A Don Robertson Don Roberts?, RCA A
10/6 8-11PM H.B. Capitol, Don Grady
10/7 10AM Al Allen, Fred Darien, Gold Star, Dodge ad, Lennie
10/7 1-4PM Capitol B Dano, Gary Usher
10/7 5PM 1 side, Hal Davis RCA C
10/8 10AM Herb Alpert, Gold Star overdub
10/8 Jim Haskell 5PM Wally Hyder, Holly Humphrey Acoustic and Elec.
10/9 10AM CGC
10/9 5:30 Ozzie & Harriet, ABC Broadcasting, Holly Humphrey, ABC, Wally Hyder
10/9 9:30 RR B, Elec. Marc Gordon 1 tune
10/10 Jim Shelton, Pico Studio 2 Coast
10/10 8PM Temple Beth dance, David Street, downstairs.
10/12 10-2PM Gold Star, Gene Page 4 tunes

10/12 3-6 Gene Page, Nashville West A , VJ
10/13 8PM Steiners Bass - Motown (Lincoln)
10/14 9AM Western C, Hal Davis, 12 and 6 elec., and rhy. ("bad date")
10/14 2PM United B, Jim Haskell Advanc. Fund
10/14 7-10 United A, Gene Page, Mel Carter, Imperial Bass
10/15 3-6PM Marc Motown, Int'l Sound 2
10/16 Al Lapin, 3-6PM United, United Artists
10/16 United Artists, Goldfarb film, RCA B, Shirley Maclaine film, 20th Cent. Fox, Theilman
10/17 Colonial House, Lakewood CC - Advancement Fund David Street Casual
10/19 8PM RCA, Ben Barrett, Marjorie Mills, H.B.
10/20 12:30PM Gold Star, Jingle Del Coronado Hotel, Al Allen, Lennie, Gold Star
10/20 7-10PM Don Ralke, Gold Star 4
1021 10-12 Noon Jerry Steiner, Sunset Sound 2
10/21 5PM Jingle Al Allen PSA, Gold Star
10/22 1- 4PM Columbia, Rene Hall, Coasters, Challenge
10/23 10-12 Noon, Steiners, Gene Page, Motown Bass
10/23 7PM Radio Recorders 10-H, Barney Kessel (aka TTG), Ella Fitzgerald MGM
10/24 11-2PM United B, Round Robin, various Gene Page elec. 12 and acoustic
10/24 Steiners, Motown bass 2
10/24 David Street casual, Beverly-Wilshire
10/25 (Sunday) 10-12 Steiners, Hal Davis, Motown and 4PM to 7PM Steiners Motown
10/26 2-7PM Western, Al McKibbon, Rosie Grier, Falstaff ad, plus.
10/26 8PM RCA,. H.B. Ben Barrett, Dian James
10/27 9AM Celebrity Game Theme, 4-Star TV ,Roxy Roth, RCA A
10/27 7PM Int'l Sound, Rene, E & 12 string 4
10/28 10-12:30 Gold Star, Gene Page
10/28 1-4 Capitol Bass, and rhy.
10/28 8PM RCA-B Bass, Gary Usher, Instrumentals, tracks
10/29 9-1PM Capitol B, Bass Gary Usher, Instrumentals, Hondells, Mercury
10/29 8PM Columbia, Ben Barrett, Bass, Dano, 12 string, Challenge Gus Levine
10/30 9-1PM Steiners, Gene Page, Motown
10/30 Page Cavanaugh
10/31 Brentwoods CC 9PM Dave Street

Nov. 1 Ambassador Coconut Grove, David Street
11/2 2PM RCA A Ben Barrett, Dano and Bass Addams Family Theme, TV themes
11/2 8PM Capitol B Demo, Jimmy Haskell 3
11/3 8PM Radio Rec. 10-H, Marc Gordon, Jerry Long, Bass, Ac Elec., Advancement
Supremes, Motown
11/4 7:30PM Harmony Hse, VJ Rene Hall, Billy Preston Instrumentals
11/5 1PM Capitol A, Lincoln M., Bass - Jackie and Gayle overdubs
11/5 8PM RCA B Ben B. girl
11/6 1PM Gold Star, Dave Street Uke and Acoustic
11/6 2:30 Gold Star, Al Allen commercial

Las Vegas trip, whole family.
11/11 7:30PM Harmony, VJ Billy Preston, instrumentals, Rene Hall, Joe
11/12 9:30AM Steiners, Mike Post 3
11/12 1PM Harmony House, George Garabedian 3
11/16 10AM Harmony House, Frank Wilson
11/16 2PM Al Allen, Elec. Lennie M. Gold Star
11/16 9:30PM Western Tommy Alsup 2
11/17 8-11PM Capitol A, girl, H.B.
11/18 11:30 H-R Don Crawford
11/18 1PM Gold Star, Jerry Steiner demo
11/19 10-1PM Capitol B, 12 E. and 6 rhy. And Bass, Hondells, Nick Venet track
11/19 4PM United B, rhy. And Elec. Louie Jackson, Jerry Long BIT
11/20 3-6 Gold Star, Gene Page 4
11/21 5PM Dave Street, Redlands casual
11/23 12 Noon Gold Star, Bobby Sanders
11/24 9AM Steiners, Al Capps, Acoustic and 12, and Bass. 4
11/24 2-5 Capitol A, Micky Linn, H.B.
11/25 10:30 Gold Star, DAK-Klein Clarke Teaberry Ad, Herb Alpert 12-string guitar
11/27 2-5 Capitol A, H.B.
11/29 Glen Aire CC, Dave Street gig

Dec. 1 Capitol A, Golden Boy Instrumental H. B.Capitol, Dave Ax
Dec. 2 10:30-12:30 Gold Star, Bobby Paris, Bass
Dec. 2 1-4 Capitol A, H. B. Golden Boy, guitars, banjo
12/3 10AM-1PM Capitol 12 & 6 string
12/3 8PM Capitol Mike Curb, Hondells Mercury, Gary
12/4 1-4:30 Capitol A,. Golden Boy album, H.B. guitars, banjo
12/4 8-11:30 Capitol H.B. Bobby Rydell, Dansero
12/5 8-11PM Capitol H.B. Bobby Rydell
12/7 4-6:30PM Gold Star A Don Ralke
12/7 Rams Dance, H.B. Sheraton West
12/8 5PM Gold Star, Fred Darian, Bass 4
12/8 Capitol Records Bobby Rydell, H.B.
12/9 12-5 Marc Gordon, Sunset Sound Motown 7
12/10 1-4 Radio 10-H Annex, ac 6 and el. 6, and Bass Marc Gordon, Jerry Long, Jean King, Advance
12/10 5:30-8:30 Nino RR Annex, Jim Haskell Nino & April (Carole), Atlantic, Bass and Dano
12/10 11PM to 2AM Capitol Kay Starr and H.B., Dave Ax
12/12 9AM Marc Steiners Motown bass
12/12 3-6PM Western 2, Gene Page Nino Tempo, Bass Mercury
12/12 7-9:30 Beverly Hills something (blurred)
12/14 3-6PM Western 3 Jim Lee Innocents, Western
12/14 9PM United, Bobby Helfer (bring all) AVA, Elmer Bernstein
12/15 2PM Capitol, Ben Barrett both basses, Sing-Along Beatle

12/15 7PM Capitol, Gary Usher Decca
12/16 9-12 Noon , Capitol Rec's Mike Curb Mercury, Peter and Gordon
12/16 1-4 Western Steve D - Beach Boys, bass, track
12/16 8PM United, Bobby Helfer, Elmer Bernstein
12/17 9-12 Noon Mike Curb, Capitol,
12/17 2PM Philles Records, Gold Star, Don Randi
12/17 H. B. Rams Dance
12/18 6-9 4 and 6 string Lee Young Western, VJ
12/19 Lawry's Prime Rib, Jazz gig, David Street 12:30-4PM
12/20 Ted Brinson's Studio H.B. 1
12/21 1PM Westwood, Don Ralke, Dick and DD 4, Lorne Green
12/21 7PM Western 3, Rene Hall, Liberty Instrumentals
12/22 3-6 T-Bones, Dave Pell, Western Liberty
12/22 8-11 T-Bones, Dave Pell, Western, Liberty
12/23 2-5 Gene Page United, Marketts instrumentals, Warner Bros.
12/23 10PM to 4:15AM 12/24 H.B. Barnum overdubs, my dad died at exactly 4:15AM, same time when we stopped recording strangely enough, the exactly same time reported by my sister at the Orange Co. hospital who was with him. I'd like to think, because he loved sitting in with H.B.'s rehearsal band to play earlier that year, and he played well - what he always wanted to do was to play in a fine jazz orchestra in Hollywood of all places, he loved that -- maybe he was saying "good-bye" me and H.B. too..
12/24 9-12 Noon, Capitol Ben Barrett, Beatles tunes.
12/26 The Savoy Dave Street Dance 8PM
12/28 7-11:30 PM Capitol, Kingston Trio Trident, Pete Abbott, Capitol A
12/29 10-1:30 Gold Star, Gene Page 5
12/29 8:30 David Street casual on Balboa Blvd
END of 1964 dates.

As you can tell, I was doing a lot of Motown dates by 1964, and all of them had to be on bass and maybe even overdubs with guitar here and there too. My kids even met Stevie Wonder at Armin Steiner's upstairs Formosa studio, and Stevie mentioned this also years later at a NAMM Trade Show after I asked him purposely about our record dates, as people were talking about some slander printed in a magazine quote.

YES! Stevie Wonder said adamantly "yes you played on my hit of "I Was Made To Love Her" and he mentioned several other of his hits too which I promptly forgot as there was so much going on at the Trade Show. I just wanted to make sure as there was some flak from a book-writer who was trying hard to discredit me and my work - he didn't know about the Motown dates in Hollywood and my truth was an embarrassment to the false things he was trying to do IMO, trying to make money off of his own errata-filled book about Jamerson Detroit's Motown original bass player using his recent passing. James Jamerson tragically died early 1980s, as the result of injuries suffered from his car-accident injuries - another fact rarely known about, and sadly the book-writer actually slandered Jamerson too in my opinion. He was trying to pose the lie that he was "helping the Jamerson family, but I found out as I knew the publisher

who published his book, his publisher told me told me: "only (the book writer) gets royalty monies for the book, nothing goes to the Jamerson family." His attacks were unwarranted and horrible over some years, but people eventually learned what a fake he was, and how he kept changing his stories back and forth. Even the Funk Bros. (his name for the Detroit Studio Musicians) fired him as their "leader" - he turned around and surprisingly sued them! His credibility was damaged after that.

An aside from this. Hal Blaine claims this and that and I questioned him about his claim to have played on the Supremes hits too. So I asked him, "which one did you play on of the Supremes?" He hemmed and hawed and finally I said, "was it Stop In The Name of Love, or (something else I asked him that wasn't so popular), and he immediately said "Stop In The Name of Love"....I remembered cutting that one too, and don't remember if it was Hal or not but it did have a sort of "march-like" feel to it (why I switched the octaves on it on bass so much to add interesting weight to the bottom, it was so simple of a tune so it could have been. But Hal has a habit of claiming he knows who played on what here and there - no he doesn't know who played on what.....he was very shaky in answering my question about *one* song!.....Hal quickly changed the subject then.

It was wonderful Stevie Wonder told his band (I heard about that too) that it was "Carol Kaye who did 'I Was Made To Love Her"", he told others too. I first heard about it from a bass player who was his road bassist.

I did a lot of "commercials" (radio-TV ads) for Al Asher and remember those, he was prolific in hiring Studio Musicians in that year, as was Jerry Riopelle, I used to misspell his name. He and I often chatted about diets, herbs, etc...he was a firm believer in just eating protein, no vegetables. He was a pleasant person and nice to work for, a very talented producer, and we all had some nice hits with him. Scotty Turnbull is a name I had forgotten, and was another nice person who worked as a "contractor" in Hollywood, and in fact any Studio Musician could be a "Contractor" (calling other Studio Musicians for record dates) back then. Scotty later changed his name to Scotty Turner when he lived in Nashville. I don't remember him ever playing on a date, he was a guitar player-songwriter, nice fellow.

Earl Palmer certainly had his share of being a "contractor" as did Steve Douglas the sax player, both of them wonderful to work for too as "keepers of the paperwork." They took good care of business. Steve even did a lot of the contracting on the Beach Boys dates - you make extra money being a contractor 2x as much minimum, but I never wanted that responsibility. I had enough to do taking care of my 3 kids, and finally hired my live-in lady Anny a blessing to us all at home. I charged double-time on my dates anyway, starting about 1964-65.

In my Log, I notice names like Lou Bedell, Dick Friesen, Al DeLory - once a Studio pianist who admitted he never felt comfortable being a Studio Musician especially on the Phil Spector dates, but Al DeLory did some great producing on the Glen Campbell hits, and I worked for him on bass, also recording his piano albums later. Lou Bedell was a tall guy with usually a hat on, very sharp humorous person and I remember Dick Friesen, a very sharp jazz-lover sharpie too,

these talented producers were all great to work for, and it was a bonus-prestige to be called for all the sincere record dates they did which were hits which also helped spur the business of recording even more importantly. Don Randi and Hal Blaine, close friends also did some contracting, as did Steve Douglas the sax player and Lenny Malarsky, a very nice violinist.

1964 gave rise to more big hits for Herb Alpert, April & Nino, Bobby Rydell, and I also worked for Elmer Bernstein, Peter Gordon, Beach Boys things too (guitar at first, then bass), Billy Preston, Hondells, Gus Levine, Jackie & Gayle, Ripcords, Dean Holly, Gary Usher, Mel Carter, even Fred Astaire, Kay Starr, Go-Go's, Georgia Carr - loved her singing, Lorne Greene, Bobby Adams, Annette Funicello, Ronettes, Billy Storm, Damita Jo, Johnny Burnette, Bob Hope, Billy Vaughn, Al Martino, Della Reese, Lou Rawls, OJays, Irma Thomas, Ella Fitzgerald (the Barney Kessel contracted dates with Ella were mainly commercial music), Ray Charles, Coasters, some choice star-singers like that - they were all great.

And of course the more-commercial Honey Bees, Jackie DeShannon, Darlene Love, George McKuen, Adam West, Fess Parker, Crystals, Supremes, Peter & Gordon, T-Bones (music came first), even the commercial Hondells didn't deflect my love of playing/recording good music...it was all *good*, and fun to groove with. The importance of the bass parts I knew were crucial to a good hit record which especially proved the case later with the "Beat Goes On" using my Dano bass guitar line (given also to Fender Bassist Bob West, a former Jazz string bassist) to play Fender Bass with me - just the bass line made the record come alive, what a revelation. We all worried about that one-chord tune which wasn't much and Sonny loved the third bass line I came up with on the Dano....so it's both Dano and Fender Bass you hear on that, the tune suddenly came alive! Frankie Capp btw is the drummer on that hit-record, a fine Jazz drummer who later also had a famous Jazz orchestra - years later.

1964, Family was well and happy, and I was making good money, everything was peaceful and secure tho' I recorded long hours sometimes. And..... I did have a "guaranteed" future in recording bass as the work doubled, and tripled by 1965. I didn't miss being married, my kids were all well and happy, and that's what counted. Baby Gwyn was seeing her daddy.
The Studio work-load helped me focus on my work, about being in-demand and taking good care of my kids, there were no more worries! The music business grew and increased, we were all running from studio to studio taking as much work as we could, creating some great hits, enjoying the grooves and a better lifestyle for our families!

DOC. MY BASS SOUNDS.

What makes your sounds great depends on many factors, namely strings and pickup and sometimes the kind of fretboard you have as well as a little bit about the bridges. In short (see more below):

>>>>>>>>The sound of the bass can be gotten very well with most any bass with a Rosewood fingerboard, Thomastik Jazz Flats (it was Fender Medium Gauge flats back thien), with bridges up a little higher, and pulled back a little too for more tension (no they do not go out-of-tune like they do on guitar, on good basses), the felt mute on top of the strings as shown on in the pic for picking (medium grade foam underneath the strings barely touching the strings for finger playing...be aware, that about 90% of the 1960s hits were recorded on flatwounds with a pick) - either way the strings should ring....played with a hard pick (my picks are perfect - and FYI, the slander in the "crew" film is just that slander, the "pick story? That scenario never happened. Tedesco who was gaining so much weight by then with his obsession for food, was always trying to put me down by inventing stories like that - he didn't handle my success very well (haha). And then there's Hal Blaine later trying to claim we were "part of his band" and trying to invent his low-life 1990 phony name for us too, how crazy was that?

Professional Musicians have enough problems with financial entities as it is....to them, we're known as "dopers, and violent people" as musicians, all musicians, nobody needs to be saddled with a misogynist kind of slander-name like Hal's attempt. Most of your Professional musicians everywhere are good conservative hard-working people for their families, and should be respected, not thought of as a nutty name like what that film tries to name us with imo. The wink-wink crowd.

You always should pick near the end of the neck - never near the bridges. IMO, Fender Precision basses today are flawed (not up to my standards no), so please be careful buying them. You might have to swap out the pickups as they don't sound like Fenders in recent years IMO. The Seymour Duncan Fender pickups might be needed for Fender sounds, they're excellent. You should keep the volume pots open only about three-fourths the way, never fully open on the instrument - the sounds are better that way...and mike the amp close with probably Shure 545 or other similar mike....a small clean-quiet amp is good as long as it holds the low E string without distortion. Sometimes it's OK to mike 1/2 and 1/2 with a good DI but I was rarely miked that way. The amp sounds great if it's a good amp, with no EQ, no compression or limiting is the best, you'll like the amp sound better. EQ and/or compression are phony sounds, don't use. Have good small clean equipment instead. Never use stage gear for recording, wrong sounds, wrong gear.<<<<<

If you play with a pick, the kind of pick you use, the way you hold it, the way you pick are important (see picks in the picture). Be sure to pick with a hard pick for optimum sounds near the end of the neck with a FLAT wrist, feeling your right hand thumb muscle grazing either the bass (if long-limbed probably) or they way I do it: thumb muscle grazing on the bottom string for the best most-powerful and easiest and most-accurate way to play with your wrist always flat, all motion coming from the wrist, very little or no motion from the arm.

You have to play with a flat wrist, that way you have power without much work. The minute you pick your wrist up, you lose all strong easy power. And don't pick near the bridges, that's a tinny sound and you work 5-10x harder to get "any" sounds. Always pick with wrist DOWN-FLAT, near the edge of the end of the neck for optimum great fast and accurate sounds.

The one thing you can change easily, if you're very happy with your bass the way it plays, (weight of it and balance too no more than 7-8 lbs is safe) and it's not a neck-heavy bass like the early Fenders, and you like the way the neck plays and feels - not too thick and not too thin of a neck either (you need some wood between thumb and fingers) and you like your pickups? Then you might want to change the brand of strings and use muting. That's usually the cheapest thing to do as having great strings will usually improve your sound instantly regardless of your pickup and amp (as a rule). Are you picking? Then use a folded over felt mute taped to stop of strings where they exit the bridges. Playing with fingers? Then you need the foam muting underneath the strings - the strings should still ring either way. Good technique also improves your sounds tho' too - see my tutors for that.

I use and endorse the great Thomastik Jazz Flats strings see my Catalog - "Accessories" for a hefty discounted price, always in stock - they last for years and tho' expensive, are cheapest in the long-run and I consider them to be the Rolls Royce of strings, heads above anything else out there! Most of your Top Pro's do also love the Thomastik strings. It's recommended not to go with ad-driven magazine recommendations, use what the real top professionals use…..I always use what I endorse, contrary to some who just get freebies and don't use them. I've used many other kinds of strings over years and tried many brands also on my musician-students' basses. Thomastik Jazz Flats are the ONLY strings to use.

As a first-call studio musician, I always found strings to be the critical factor in getting the right sounds as well as the muting I placed on the bass and the kind of pick I use as well as the technique and picking close to the end of the neck. Also Rosewood on the fingerboard and good warm punchy pickups.

More on muting, you can get muting very cheaply. Use a doubled up piece of felt on taped on top of the strings when playing exclusively with a pick, or if you play with fingers, then an approx. 3/4" wide piece of medium-grade foam underneath the strings, barely touching the strings if playing, also good for using both fingers alternating playing with the pick, FLATWOUNDS only - the strings should still ring...muting is great for defining your sound playing live as well as studio work. (For Finger Players: use medium-grade foam about 1 to 1-1/2 inches wide, *Underneath the Strings* in front of the bridge setup, barely touching the strings, this takes a little experimenting to get it right, but strings should ring fine, just barely muting the strings works well). See my writing below about roundwounds and flatwounds.

Mutes work wonders in eliminating the overtones and undertones that destroy your sounds - mutes give you the finest in clarity of sounds, you don't need expensive outboard gear (that doesn't work anyway). Mutes work, are cheap and available and these makeshift mutes last at least 2 years before you have to fool with putting another one on. Never go with any "factory installed mute" or official mutes some companies attempt to manufacture. The un-eveness of volume of the of strings apparent after a short time of using, is terrible with those factory-mutes, as well as the bad sounds from the materials. The early Fenders? They had that awful rubber muting that also wore unevenly, making your sounds terrible - don't use. What I did with the

early 1960s Fenders, was take the bridge cover off, tape my felt mute on top of the strings where they exited the bridges and replaced the bridge cover but also shimmed it with 2-3 picks to keep it up some, so there were no “plunk” sounds, the strings should ring that way.

I never "borrowed any bass" for any recording date, that's a silly statement that some people try to say on the internet....every top pro has their own gear they have cartage for, to haul to every record date!

I did set my strings high because pickups weren't that great back then, neither were the strings, and I played hard because I loved to play hard, no problem. Everyone back then used flatwound strings with a pick on about 90-95% of recordings coming out of Hollywood in the 1960s with muting on their strings.

I traded in my Fender Bass (I had 1 spare only - that's all you need as a top professional, capable of playing a wide-variety of sounds) every 2 years as I had no time to put on strings, and on some Fenders, you even had to put a thin (very thin cardboard) shim in the neck for better neck action. I came from playing expensive guitars, Gibson L-5s and Epiphone Emperors, and I quickly noticed that the Fender Bass was not a "great instrument" with fine woods, etc...like those fine top pro guitars, and so you had to do what you had to do to make them playable for studio work, which required the finest of sounds and technique. The Fender Precision was *the sound*, nothing could compare back then! All Producers insisted upon them. Today I’d say the Mexican Jazz Fenders get that sound, they’re reasonable and very good. Today I’ve found the rest of the Fenders didn’t meet with my standards for professional uses.

Basses overall are simply built better these days, many of them, and the great generic pickups on my Ibanez...what can I say? They're perfect. Always were but the Thomastiks just brought them out even that much better when I quickly put the Thom. Jazz Flats on. I don't care for the electronic sounds of Bartolini pickups which are well-made but to me are just too electronic-sounding. I love the generic warm and powerful sounds of the pickups on the Ibanez 690SWX bass, used to be the 700, they've changed nos. And now they're discontinued, being too much competition for more-expensive basses I was told.

If you play exclusively with a pick, you should always buy flatwounds...the roundwounds chew up your picks and don't give a good sound with a pick - you have to pick harder to get any good sounds out of roundwounds. You can still slap (if you still do that, it's passe out here in LA) on the Jazz flats too if needed, they're the best all-around strings to use.

The fingerboard makes a difference in sounds too: I prefer rosewood, for the good bassier warm sounds, ebony too but rosewood is a better wearing wood. The light wood fingerboards give you more of a twangy treble sound, but you can get treble sounds with a good (hard) pick and amp/instrument settings.

Be sure to have a good solid amp that will give you good power without being "refrigerator" (humongous) amps. You don't need size, you need stable baffled construction, good well-

responsive speaker(s), a fine quiet amp with easily accessible controls and you don't need any EQ as much as you think - just good bass, midrange, and treble controls. There are great lightweight amps powerful enough to hold that low E string (I use the GK amps - unbeatable and long-lasting) - a 12" speaker (not 1-10). Sometimes your cord makes a little difference, but so little it's not necessary to look for an expensive cord, just one that isn't easily damaged. Add another speaker if you need more range.

This is an old attachment I don't think I ever posted on the Forum, but I do send it out to interested musicians and also, journalists:

Actually I had several different sounds I recorded with on bass - it was according to what each producer and style of music required to record with. I couldn't record what I liked to hear on the bass much of the time sometimes, but tried to modify it to get what I tho't was a great sound and feel as well as a fine-hit framework for the tune, the music at hand.

I personally like a deep bass sound (hear my various sound-clips in Catalog and also in Library - Sound-Clips) but some A&R men (later called producers) loved the more picky trebly sounds, especially Lee Hazlewood, sometimes Dave Axelrod too (Elec. Prunes etc.), and some of the TV film shows (like The Brady Bunch, Mission Impossible, Stalag 17 etc.) and some movies required more of the trebly-pick sounds along with the bass sounds....not exactly what I liked, but you had to go with the flow.

You will hear my good bass sounds on the Lettermen and Hikky Burr and Motherlode. With the Motown sounds, the Motown stuff yes, was compressed slightly -- Armin Steiner said he loved my natural sounds but had to tone down my pick impact with compression to "match more or less what the Detroit bass sound was", that was his answer to my question "if you love my sounds why are you putting a little compression on it all?" That's the only time any compression etc. was ever put on me. Mickey at RCA and other engineers used to say "we love it when you came in. It makes our job easier, all we have to do is stick a mike in front of your amp and always get the finest bass sounds from you Carol!" A nice compliment.

Armin was a great engineer, very together - as sharp as they come, an Oscar-winning engineer for Fox who still works sometimes too - you will see his credits on great-sounding movies. He's always been a master of engineering, no matter if it was record dates of the first Motown-LA 1962-63 cut at his home studio atop his large multi-car garage, or later at his Hollywood Sound Studio (now KFWB - since razed) or movie scores.

You hear my bassier sounds on Across 110th St. movie (yes, all with a pick, you just don't hear the picky sounds) but on the Change of Habit movie, you hear more of the pick sounds....my sounds always varied depending on what style of music I played (like Ray Charles bassier sounds, Andy Williams, Mancini etc.) vs. Nancy Sinatra pick sounds etc.

Today, I have to sometimes help the newer engineers who are so used to instantly applying compression and lots of EQ - they're usually just shocked at my natural sounds tho' and we get

along fine once they see how easy it is to use the mike and they cut it all flat as I requested. Some are just shocked as I guess some bass players don't have the technique nor knowledge of some of that. It's so easy with a little muting, the right strings, the right clean playing techniques, with proper amp etc.

I spoke about this to many of the older engineers including Al Schmidt, Dave Hassinger, and Ami Hadani in recent years and they just shake their heads at what all engineers today try to use for bass EQ-ing and compression sounds. Times have changed drastically.

I could guess that they weren't too thrilled either with the way the bass sounds on recordings today -- it's also pretty obvious on the re-issues too, unfortunately as some horn sections wind up sounding like kazoos and drums are sounding more like popcorn machines....very unnatural sounds. Today's engineers aren't recording full-sized orchestras everyday anymore -- they need to learn more of what the real instruments of big-bands sound like imo.

Anyway, it's fueled the movement back to buying vinyls and that's a shame. I've gotten the best sounds in re-issues of my old tapes on CDs, much better than vinyls. But there again, I know what real instruments sound like and with little work, you can get those sounds from the original masters yes for digital.

The 1960s and 70s great engineers never had to do any of that EQ or compression, it was very simple back in "our day".... I plug in the amp, they had the mike on the amp just right and we were ready to record once they got the levels....it took 2-3 min's longer when they decided (if they chose - it was very rare tho') to go 1/2 miked and 1/2 direct in the late 1960s and early 70s and contrary to what is happening today in studios, their direct boxes always worked well. Today, a lot of the time, the DI's don't work well...I'd advise any serious musician who goes in to record anywhere to buy his/her own DI box and not be at the mercy of the DI in any studio. With certain amps, studio DI's that are digital don't work (has to be the "passive" DIs), and vice-versa, it's best to carry your own DI.

From what I remember, they did split the recording direct and DI maybe 1-10th of the time maybe from 1966 on, but mostly only-miked in the movie studios - practically all the movie scores and TV-film scores. Movie and TV film studios loved my amp sounds on the scoring stages everywhere, and could baffle me pretty well to avoid leakage anywhere too tho' I still hear the leakage factor of my amp sometimes on films.

It's too bad all the false sounds in today's music - I believe most people who grew up in the 1980s on and listening to music today probably don't have much idea of what instruments really sound like with the big bands unfortunately, that goes for producers too. They've been raised mostly on synthesized music sounds. END.

DOC.: Pick Sound Hits

To AH: Yes Phil Spector did produce the "Unchained Melody". There was a dispute of some kind and Bill Medley tried to later re-create this hit, but it isn't like the original at all and doesn't have the same sound or potency. This is the original one that is used in all the movies "Ghost" etc., and always played on the air, is ours (we even receive re-uses from this too as studio musicians for the re-use in the films, it's not much, but is per contract with the Union).

Armin Steiner added just a touch of compression (the only time someone did in the studios, they loved my original sounds) to try to match the Jamerson sounds. Yes, I've always played with a (hard) pick, but can turn the knobs of both my bass and amp a little and you'd swear my sound was with fingers (as many of my sound-bytes on this website will testify, check out Catalog sounds, Thumbs Up CD, Hampton Hawes, and "Bernadette" sound-clips etc.).

This is an old argument as people confuse the "picky" sound that the rest of the bassists get out there who play nothing like I do, you have to use the proper picking technique at end of neck, most of them don't.

I always use a hard pick which also gets a good muddy sound (not picky thin sounds like thin picks get), plus I love the sound of the bass, it should sound like bass, not the Dano bass guitar. To get the optimum bass sounds, you need to pick on flatwound strings very close to the end of the neck (never near the bridges where you get a tinny sound), your instrument volume on only part way over half would be right.

Roundwound strings are not good to pick on - they require 2-4x as much force to pick on to get any decent sound and roundwound strings simply were not used in the 1960s recordings, only flatwound strings were. Roundwound strings don't have the potency that flatwounds do, and certainly don't last as long. Also, it's important to always play with your instrument volume level down some, never "full-out" for best sounds.

The roundwounds also chew up your pick and don't get the nice power sounds of flatwounds which speak immediately. If you're a fingers player and play only occasionally with a pick, roundwounds I guess will have to do, but really flatwounds work best with fingers too imo. Everyone in the studios of the 1960s used the flatwounds. BTW, no-one used Ampeg amps, it was usually Fender or Versatone.

Interestingly enough, about the Dano bass guitar, it couldn't carry the role of being the "sole" bass on the date the way the great Fender Precision could. Even if it was modified to finally be a viable instrument, it was good only for that clicky sound. You had to practically rebuild the early Danos to make them sound good (pickups, bridges, strings etc.).

Note: the phrase "tic-tac" wasn't around in LA at all, and I never heard it until someone from Nashville used it, and I understand this is popular in the UK too, but use the term "tic-tac" to any of our musicians and they'll give you a blank look. The Fender Precision was the ONLY sounds

for the 60s recordings. Everyone knew that - it was the only bass used in the 1960s and beyond for recordings in Hollywood.

However, Brian Wilson, Nancy Sinatra and a couple of others asked me to use more treble and highs than I normally liked, they wanted a "picky" sound along with the lows (like "Mission Impossible") but there are 100s of records that I'm playing bass on (the only bassist) that it sounds like a string bass too - check out the movies "Across 110th St.", a typically Motown background of lines, that is my "normal" bass sound, also the Elvis Presley movie "Change Of Habit" - some cues have more bottom, some are picky-sounding in Change of Habit, similar Motown lines, Mancini, even the Motherlode (Canadian group big hit) and Hikky Burr, Bill Cosby/Quincy Jones, Lettermen, etc.

I played the elec. guitar and elec. 12-string on Frank Zappa's albums, Tommy Tedesco played lead elec. guitar and Dennis Budimer played acoustic guitar (for my recollection, he was there for sure) and sometimes played 12-string acoustic guitar. Frank used his own bass player and drummer, and Frank played elec. solo guitar on the albums as far as I recall - I saw Zappa do a little soloing on guitar in the studio but he probably overdubbed his solos later as he was primarily interested in producing good-sounding tracks then. But he was a great rock guitar soloist too.

>>>**ARMIN STEINER**, Academy Award Winner, and The No. 1 Motown LA Engineer of the 60s, what he says in his article in the March 1979 Issue of MIX Magazine:

Armin Steiner: "I was heavily involved with the early Motown hits. It was the beginning of a lot of rhythm and blues that was so important in those days. We were experimenting, trying to find out how much we could push the medium to be able to get the emotional style in the music so that it would, when played on a jukebox or in a home, have that kind of impact.

We have not seen, in the last few years, this kind of soul music. It's gone more into a pop element. But in those days, to do a Supremes record, a Marvin Gaye record, a Temptations record or a Four Tops record, that was something that we really looked forward to. The excitement that was generated by those kinds of records in those days is something that we, for the most part, don't experience anymore.

There was a real family feeling in that studio (i.e. Formosa St. Upper-Garage Studio). When the Supremes would come to town my mom would cook breakfast for them....."<<<<<

Mitch! Thanks for the correction, you're right, AMI HADANI. I sort of put those two in the same category, they're both sound-geniuses for sure.

Have been thinking of Armin Steiner a lot lately, had seen Ami Hadani about 1 year ago and we talked about the Four Tops recording of "I Can't Help Myself" which was a TOTAL Hollywood-product which Steiner told me it was....Ami Hadani verified IT ALL.

Said he was there when Levi recorded his last vocal solo on top of our track (the vocal overdub was done at TTG about 2AM in the morning, Levi had some booze too).

Yes, Ami is a genuine beautiful person. Such a talent.

In the Hollywood studio work, everyone had their own amps (different than NYC),and we carried them around (finally got cartage mid 1960s).....they're listed on my FAQ pages I believe (and Education - Playing Tips pages) on my website: First one was open-back Super-Reverb yes (somehow, I thought it was called the Concertone, was black) with 4-10s...I'd stick match book covers in the open back-boards to keep them from rattling, making noise. The speakers spoke fast, unlike more expensive amps where you had to break in the speakers, they were Utah cheapies...you'd replace sometimes, $12.00 speakers.

Then went with Versatone but did experiment (since I knew Gene and his wife Lois well) with Gene Czerwinski's pin-pricking of the cone for more air of his 10" speaker in a long cab (when he had his Cerwin-Vega co. in his Woodland Hills hillside home to begin with). That worked fine for a few months, but I got tired of it - you especially hear it in Laurindo Almeida's beautiful Broadway album, but then used Versatone all the time (had 4 of them, Modern Van's cartage co. carried them around), which had 2 amps in it, was a very quiet clean amp.....basically I traded in the Fender Prec. every 2 years for strings yes (they'd have medium-width Fender Flatwounds on them, what everyone used since mid 1950s). I didn't know Fender changed their pickups some during that time but always got "my" sounds anyway. Sometimes I had to put a thin shim in the neck for better neck playing - keeping my strings high, always the Fender Prec. Mikes used were Shure 545 (my fav), RCA, Telefunken, Neumann, others. END.

Doc: Recording Bass With Pedals - "Airport" movie etc.

Funny, I just crabbed about working a gig about 2-3 weeks ago with a pianist (Palm Springs) who used pedals in playing jazz (it was *awful*) and to boot he was a little arrogant too, but yes, I had to use pedals a little bit in the movie score work....they loved the effects I got on a John Wayne movie "True Grit"and a few other films, but mainly the film, "Airport"....on its theme which I heard last night for the first time in years. I had forgotten what it sounded like.

"Airport" was Alfred Newman's last movie that he scored. And working for the master (this time out at Universal) was a very momentous occasion for me. I had worked for the Newmans many times, especially Leonard Newman out at Fox studios (and of course I recorded for his nephew Randy Newman on his early records, son of another Newman brother, a doctor)....and the score was not disappointing, it was huge in sounds, and the orchestra also was huge, about 76 or so

pieces (usual at that time was about 35 pieces or maybe 50). And yes, much of the time the elec. bass was alone...but on the theme, I played with 1-2 other string bass players, however, my part was a little different so you can still hear the elec. bass sounds apart from the rest a little bit, with my Gibson Maestro box attachment on steam and claves buttons on, sometimes with also with octave divider on....sightreading was no problem.

Unlike many other scores I've done where you sight-read on the spot, we did go through these cues on "Airport, some of them and especially the theme, with at least one rehearsal. Other cues we merely sightread as usual with no rehearsal on the recording of them, no problem.

Even tho' you hear the bottom end of my bass sounds just fine, you also sometimes hear a "tambourine" sound when I'm striking the punctuated sounds...and if it sounds like it's directly in-rhythm, it sure is. As usual, we were all playing with the click-track (1-2-3-4) beating in your ear...and I had to learn to trigger the attack to coincide with the click track (slightly ahead of the beat) so the tambourine part came right on the beat.....it did.

I used the Gibson Maestro multi-pedal box which had a decent octave divider, but you still had to learn to trigger every effect a tad early of the beat (the steam, claves, tambourine, and even used the octave divider sometimes too etc.) with exactly even picking technique....not hard for me, but 99.99% of pick players out there can't do it...because they never learned the proper way of picking (yes a little bragging here, but technique is technique...you either have it or you don't). Down on downbeats, up on upbeats with correct flat-wrist technique.

And so triggering the pedals was of no effort for me at all, everything sounded great, and everyone was impressed altho' I detected a somewhat angry look from the percussionists especially when I also used the clave and steam pedals on that movie....(nah, we're all good friends, they knew they were not going to be replaced).

It was good to hear that theme again on TV last night....my bass sound, the original sound, still came through loud and bottomy in spite of the pedals, and the sounds all came out good and it was simply great to hear and feel the power of that great orchestra, great on that score. I know they felt the same way I did - play our best for Alfred Newman on what could be his last movie score of his illustrious long movie career, an icon great to work for, still spunky in his old age - quick with his east coast humor and quips. Originally the Newmans were from Brooklyn and Leonard Newman often joked, kidded and told some wild great stories of their childhood in Brooklyn - some cussing yes! The contractor ready with a “stop sign” he held up if a woman or a VIP entered the scoring stage...LOL.

It's a great score - really listen to the excitement of the music with this well-produced, well-scripted etc. acted melodrama movie full of big-name stars...the camera scenes were excellent and the powerful music played by the finest musicians underscored it all, “Airport” proved to be Newman’s last score.

There's usually a problem with working pedals with any instrument actually... a sloppy player can't do it, you have to have a great picking technique in order to trigger any pedal - see the picking techniques described on the Bass DVD Course and the Music Reading DVD w/Manual course - with more pics in the middle page of the "Playing Tips" pages under "Education" button at my website.

Normally I tell people do NOT use pedals of any kind, you sure don't need them in Jazz and they probably will hurt you for any future work in jazz - that's a no-no for real jazz playing. If you're playing other kinds of music, yes, you might use pedals especially on guitar. Just make sure you have plenty of the original sound coming through too as your sound will weaken a lot when using any pedal(s) and sound pretty rinky-dinky....spend some time at home and experiment with your gear before ever attempting to use on any gig. END.

DOC: PICKING

PICKING - MY PICKING STYLE AND TECHNIQUE.

Correct way of picking: http://carolkaye.com/www/education/tips51.htm

Most of the recordings/hits cut in Hollywood studios in the 1960s (about 85-90%) were done with a pick (on flatwound strings), whether it was by me or other bass players. Using a hard pick and picking close to the end of the neck with a flat-wrist is the correct technique. This is all pretty easy if you follow the instructions, and just take a break from it all sometimes. Don't fall into a rut of analyzing - no talking to yourself no. Pick at the end of the neck and keep your wrist flat against a string you're not picking on (see photo in back of book), and just let your hand fall on the downbeats for awhile - you build your prowess up very quickly and be sure to pat your left foot while picking exactly the same ways down-down-down-down then down-up-down-up-down-up-down-up, your right hand and left foot going down together: Keep WRIST FLAT! Pick at the end of the neck (never near bridges): down on the downbeats and up on the upbeats. Get used to the left foot and right hand beating the beat together, letting the hand fall on the down beats and there's a little muscle above your right wrist that is now working as you play your up beats too.

Guitarists are increasingly discovering the picks I have manufactured and use, and seem to love to use them for guitar also as I do too. They're extra hard but aside from that, get the nice deep rich blues and jazz sounds, easy to maneuver with on guitar. It doesn't really matter what pick-strokes IMO you use on guitar like it does on elec. Bass, but it does help to keep the wrist low for easy efficiency, speed and power when picking. So yes, some of the bass technique of picking works well for speed/efficiency on guitar also and certainly playing with the beat, down on downbeats, and up on upbeats does help with accuracy and the feel . Many of the top guitar players use my picks and low right wrist when picking.

First of all, if you click on this, you'll see the picture of *where* I pick (close to the end of the neck) and how I'm holding the pick the low wrist and all that:

http://www.carolkaye.com/www/education/tips51.htm

go about 1/4th down the page and you'll see the picture. And following is my pick technique from a data attachment I send out to interested people around the world:

Today, it's not necessary to play elec. bass with a pick. I've always said that except for in the late 60s or early 70s, when the studios and record companies insisted their studio bass players to play with the pick (they were asked for the "Carol Kaye" sound many a time). Most of the recordings that came out of Hollywood during the 1960s were recorded with a pick on the elec. bass whether it was by myself or others. Normally even today in the studios, you really don't have to use the pick, altho' its popularity is gaining ground again. And it's important to have the proper technique if you're going to play with a pick.

If you look at where your thumb is on your hand, next to the index finger, then you see the logic place to grasp the pick between your thumb and index finger for the most natural strength and flexibility.

Some guitar players will naturally use any kind of pick and grasp it with more than just the thumb and index fingers as they probably haven't been taking any lessons from a teacher and don't know the correct way to hold the pick for proper good execution. And most elec. bass teachers have no idea to hold the hard pick correctly either, not having the amount of live playing, studio, and teaching experiences with the pick, let alone the best kind of pick to use for power-sounding bass notes.

The pick should be held on the SIDE of your index finger. You'll have the fastest and strongest way to play the elec. bass with the pick if you hold it right. No, you don't "strum" chords on the bass, but you do play much harder than you ever do on the guitar which is easy once you understand most motion comes from the wrist (very little arm movement if any). So using the pick in the way I'll describe is your best bet for not only a great sound on bass, but a positive fast SURE way of easy clean, even-sounding and accurate perfect-rhythmical playing technique.

Using the correct technique not only keeps your right shoulder less tense (and not sticking up in the air), but makes it seem effortless - just a little practice (2-3 weeks) and you've got this valuable technique for a lifetime of fun-playing without getting tired while you get your power-sounds, and effortlessly play the intricate 16-notes with every note sounding out without missing the strings. Effortless, efficient, fast, fun, and without using much energy - that's the payoff by doing it right.

Next (if you are right-handed), you want to start patting your left foot and right hand together while holding the pick in your right hand. Both your right hand and your left foot go down and up

at the same time, you start picking with the beat - down on the downbeats and up on the upbeats - it's just the opposite for lefties.

Now, start playing down on one note, over and over, down on the quarter notes of the rhythm (down-beats) to get the hang of playing down on the down beats, and finally add the up on the up beats - down-up-down-up the way your left foot is patting. This is the way to get the most speed, metrical accuracy, and best ease of playing altho' there might be a few times when you pick ALL down in spots for accentuating somewhat but usually it's all down on the downbeats and up on the upbeats with your right wrist down and your right hand sort of hopping over a string to play on other strings.....there's more about this technique. Don't push against the strings on the down strokes but rather let your hand fall for right now.

Make sure your thumb is curved inward towards your hand while holding the pick, and STATIONARY (don't move that thumb knuckle!) -- all action comes from the FLAT WRIST (just a little forearm motion is OK, but not much). Make sure the forearm does NOT pull backward and forward. Just a little up and down motion (toward the floor) will be OK, with 95% or more motion coming from the flat wrist. Make sure your arm has a stationary solid place on the bass to lock it down. Long-armed people have to adjust a little more until it feels comfortable. It'll be the place your arm quickly goes to when when you first play.

It's important that you FEEL where the down beats and up beats are with the pick in your hand before you attempt to play the bass. When I was teaching a lot of working musician-students in the early 70s (Jim Hughart, John Clayton, Dave Hungate, Mike Porcaro, Tony Sales, Reinie Press, Arnie Moore, Alf Clausen, Pat Smith, Whitey Hogan, Frank Carroll, Abe Luboff, Pete Vescovo, Tom Winkler, Trey Thompson, Dave Edelstein, Harvey Newmark, Luther Hughes, Mike Schnoebelen, Dave Edelman, etc.), they would keep the pick in their right hand while flying to their gigs/concerts, and practice beating their right hand pick in hand to music on the earphones the whole flight. This is GOOD practice. Maybe they got funny looks from the stewardess, but the principle works.

Make sure that you find a comfortable place to rest your right arm FLAT on the bass somewhere. It's much different for longer-armed people than shorter-armed people. Just be sure your right hand winds up so that you pick about an inch or so to the base of the neck with your arm resting on the bass, letting the wrist do all the action. The bottom of your thumb muscle is always grazing (touching) the string below the one you're playing on. When playing on the low E string, your whole palm moves over as if there's another string lower, so you temporarily lose your "home-bass" when playing the E string, this is easy after a time or two.

Never pick close to the bridge. It's simply too hard to play there as you get the great sounds close to the end of the neck, never near the bridges where the strings are really stiff. You'll get bad thin sounds next to the bridges, as well as you could hurt yourself from this wrong area to pick in. And it takes 2-3x as much pressure to pick there too, remember you get the overall best sounds next to end of the neck.

You learn to "hop" over a string when playing down and up pick-strokes, sometimes even in a "circle" motion of the right hand, but ALWAYS with the wrist FLAT. The power comes from the wrist so don't leave it up in the air where it's not only useless, but a terrible way to play (no accuracy, no power, you lose all control of your picking that way). Your wrist needs to be DOWN right on the strings to get power - remember, 95% of the motion comes from the flat wrist. That means the thumb muscle always “down”, pinkie finger side is a little up on the air (like drinking a cup of tea!).

Now, with your foot patting, play down-beat notes on "C", letting your right hand play relaxed with the fingers curled in slightly, not tightly at all, with that pinkie poking up in the air slightly, and the other side of your right hand (thumb muscle) DOWN grazing on the strings - all action remember, comes from that strong wrist, held in a relaxed manner with all the fingers slightly curled in, so you're not waving a lot of weight in the air to slow you down. Hold that pinkie UP a little! Don't let the pinkie sit on the bass as some bad players try to do....keep it UP in the air, the only thing touching is the bottom of the thumb muscle - that's your anchor for the right hand..

You want to use gravity to let the weight of your hand "play" the down beats, not a "push" feel at all, but let your hand FALL on the down beats and work a little more on the upbeats. You can play harder later, keep the action of the down beats "light" right now to get the feel of using the pick just sort of "fall" on downbeats first to grasp the idea of using the gravity let your right hand FALL on the notes every downbeat note, foot patting at the same time. Then play your 8th notes with down and up pick-strokes at the same time you pat the same way with your left-foot, both things going down and up together.

In practicing the upstrokes on the upbeats, there's a little muscle just above the pinkie side of the wrist which will get a workout for the first time. It might be a little sore for about 2 days and then any slight ache goes away forever. This is the only time you will have a little soreness at any place, using that little muscle when you play upbeats -- you'll never feel it again.

Once you get the hang of the right hand "falling" on the down beats (you'll automatically play harder on the downbeats the more you play, don't worry about that right now), and picking up on the up beats, then vary the pattern (still one note) on "C", go to down-up up-down-up up-down-up, up-down-up, up-down-up etc. playing on the up beat then down beat, then up beat again in the pattern (an 8th rest between the patterns to keep the tempo the same).

Then do a shuffle blues line of R R 8 8 b7 b7 5 5 (best key is C at first then try it in G), on your strings, heeding the downbeat and upbeat pick-stroking. Take your time with this, it's important to have patience. If you get frustrated, take a break, come back later to try again.

Notice how your right hand lifts slightly and "hops" over the strings, from the wrist. The wrist is ALWAYS held FLAT almost on the strings, with the forearm maybe moving ever so slightly (less is better).

Feel the power of the natural strength in your flat wrist! The minute you lift that flat wrist up in an arch, you absolutely LOSE power, don't do it. Do it right, keep that wrist flat! Between the grasp of the thumb and the index finger (with the thumb curved in toward the index finger) you have the most of the pick on the strings this way. Be sure to use a HARD pick, and the relaxed flat wrist. With this great technique, you have a ton of power there. It's the strongest, easiest, most accurate, fastest, most powerful, and most relaxed way to really pound that bass - you can play hard all day and night and never get tired while your playing is solid and ballsy.

In the 1960s studio work, I used to keep my strings pretty high (always a Fender Precision back then, with medium flats), as I'd quickly bottom them out, if I didn't. I loved to play hard and the pickups and strings weren't as well-made back then as they are now....The hardness I was able to play with a pick, 12-16 hours a day was easy for years (lack of sleep tho' was tough) and I never get tired of playing and creating a ton of funky 16th patterns most of the time too.

The intensity for recording on a record (and even a TV film and movie) means you need to play with proper easy clean technique and STRONG HARD PLAYING.

Recording requires much harder playing than any live gig I've played, which is why I kept my strings very high back in those 60s days, something I don't do nowadays - I don't have to. But even today, my strings are higher than most bass players'. The pickups and strings simply weren't made well back then, and the only way to get a good sound, was #1, put a shim in the neck for better neck action - maybe, #2, pull the bridge(s) back some, and #3 raise the strings so you could hit them harder for optimal sounds. You don't have to do that today with such better-built basses and better pickups and strings tho' it's smart to have strings up high a little so you get more of the real bass playing action - it's a bass, not a guitar.

Leo Fender put my picking on his oscilloscope around 1981 (he was curious), and he said that my way of picking was the "hottest" he'd ever seen. The natural way I played was way above the the vip finger players he'd also measure on the scope he said. He was amazed at how high and fast it peaked, he had never seen that before. So the impact of the pick (whether you use highs mids or lows, I only turned the treble about 1/4 on the bass) was the strongest, plus with the highs turned down on the bass and the amp (it was different in those days, I could easily also get the low-end fingers sounds, no problem. In recording back then, you had to play and get your sounds according to what the arranger and/or the producer wanted -- from very high clicky "Mission Impossible" or “Good Vibrations” sounds to very low "Across 110th St." Motown things, where people swear up and down I'm playing with fingers. You change your settings just a little bit and voila, you have a wide range of sounds for all styles of music.

You can hear this difference on my CD "Carol Kaye: Bass" and demonstrations of my bass playing are on a few filmed interviews shown on TV sometimes. You can also hear all the different sound-clip sounds in "library" on my web site (and home-page too).

For the 8/8 (double-time feel), simply double up on the pick-strokes, it's the same feel thing, but now you have 8 twice-as-fast beats to the bar instead of 4, the technique works just fine. You

can pat your foot to 8/8 at first to get the feeling of the strokes which is still down on the down-beat (8th note) and up on the upbeat (8th note), and later it's OK to pat your left foot only to 4/4, but feel the 8/8 double-time beats.

For triplets, it's down-up-up to about 126 (quarter note triplets) in tempo, then use the down-up-down up-down-up method of tremolo type picking for 128 and faster tempos. When that fast, it's simply a tremolo thing then. The way to practice triplets (to get the accuracy and feel of the natural triplets playing with the pick) is to play very HARD on every down beat note, and VERY LIGHT on the 2 up beats, you start getting the feel of them then, and then later on "harden up" on all notes for more even-ness.

Practice at very slow tempos at first - remember to pat your foot. When I played here and there at the last NAMM Trade Show, many former slappers were wanting to play with a pick, as they saw the logic and speed plus the easy powerful fast notes you can play with a good hard pick. The sound is amazing, plus the metric clean speed is there for all the 16ths without any tiredness or work, you can play that way all day long.

I'm not advocating funk with a pick but that's the way I've always successfully played and recorded. It depends on your personal taste, and once exposed to the way I play, it seems that everyone wants to use the pick then. They hear the great bass sounds possible with playing with a pick. No I don't get a "picky"sound normally - only when they ask for it. The pick helps to define the bass sound naturally too in recording and when you play 16th-notes, they're so precise that much of any pick impact sound is coordinated with the drum beats too - only the notes sound. Talk about "locking in", it's precise then.

Remember the softer the pick (the worse picks to use are soft picks), the more you're going to have a bad picky "scratchy" sound, especially with thicker roundwound strings and you'll be working 2-3-4x as hard to get any decent sound with a medium or softer pick - don't do it, always use the hard pick, the extra-heavy picks I use for the right heavy-duty sounds. Never use a felt pick, those are for ukes. Flatwound strings are really the only strings to use with the pick, they sound better, and last longer - you heard those Hollywood hits all played on flatwound strings in the 1960s. You can get away with using a HARD pick temporarily on roundwounds if they are tightly wound, and not gargantuan strings but you have to work harder at it, and they chew up your picks too. Go with flats, no half-wounds either.

The kind of pick you use is important, plus the shape (teardrop I find is the best, less pick to wave in the air, fastest, cleanest sounds, fits most hands, even the biggest hands). If a pick starts slipping in your hand, you're simply holding the pick too tightly, and building up sweat.... keep the hand relaxed. Your thumb and index finger will grasp at the right moment when you hit the note, you don't have to over-do holding the pick tightly, keep it loose.

Sometimes you need to slow it down and pick very lightly, just letting your right hand sort of fall on the down-strokes like at first for awhile again. Are you patting your left foot on the down and up-beats too? Your left foot should be going down and up the way your right hand is with the

pick held fairly snug but not held tightly in your hand. Is your right wrist flat? Not sticking up in the air? Is your pinkie part of your hand up a little and the other part, the bottom of your thumb muscle DOWN on the strings? Are you curling your right hand fingers some, so you're not waving weight in the air? Kind of cup your fingers but not tightly.

If you sit and listen to music with the pick in your hand and pat your hand with it, you'll feel the down and up-beats that way too, it's all good practice. Also when skipping strings with your pick, just make sure your right-hand is hopping over the string while keeping your wrist flat, don't let the wrist rise up. Make sure the motion is coming mainly from your flat wrist, not much from your arm at all (if anything). Use the weight of your hand and gravity mostly or the down-strokes at first, you'll play harder later....getting the proper technique is most important at first.

And is the sound you're getting the sound you like to hear? If not, put a little more bottom (or mid-range) on your bass (and your amp too), and pick closer to the end of the neck.. Make sure there is NO movement from your right thumb, don't let that pick turn at all, it stays flat all the time. Some amps have compression and EQ knobs...don't use them, keep your amp sounds at "O", don't ever use any false sounds. You don't need electronic sounds. No engineers ever needed to use any limiter, nor compression or any EQ on me (except a little bit of compression with engineer Armin Steiner when we were doing Motown dates with Hal Davis, Frank Wilson or Marc Gordon, the producers. Armin was trying to match the Detroit bass sounds, my sounds had a little more impact with the picking (not treble sounds but those fast quick punctuated sounds), you hear the difference as the recordings age too.

If you're having some extra noises, extra overtones and undertones destroying your sound so you're not cutting through to the audience (or want more defining bass notes in recording), make sure you have a muting of some sort on your bass..I use the doubled up piece of felt taped (with masking tape) on top of my strings, about 1-1/2 inches wide - see picture in pics). This works, has always worked in studio work and works fine playing live too. You don't need to spend 1,000s of dollars of outboard gear to get great bass sounds....just an investment of .25-.35 cents for a piece of felt will do if you play with a pick (finger players use medium grade foam barely touching the strings, underneath the strings), where the strings exit the bridges.

It's not necessary these days to play with a pick at all, but if you're going to play with a pick, do it right and you'll always have great dexterity, strength and fine sounds with it, always fine metrical (insider meter) perfect 16ths and great up-beats too. When you play, you want the best gear, best strings, best pickups, best amplifier and BEST PICKS. I'm happy I can provide you with the picks here as well as the education, and access to the right strings and advice. Musicians need the best help they can get these days.

No wonder we have people complaining about pick players out there with those kinds of flimsy awful picks being sold! No-one can get a great easy powerful dynamically-controlled great bass sound with them. And guitarists are no better off with their awful picks either. You need to have fine strings, good pickups, good instruments etc. but if you play all the good gear with lousy

picks, you'll still have a usually terrible sound...you need good picks in order to get efficient good sounds and easily play well.

On the double-time feel patterns, 16th note patterns, you pat your foot 8/8 (8 beats to the bar) for awhile until it feels natural, and pick accordingly...the 16ths would be down-up down-up and of course patting your foot double-time it's easy then to find how to pick the notes in even the toughest 16th-note rhythmic patterns. After awhile when it begins to feel natural, then kick back and only pat 4/4 but feel the 8/8.

In time you'll be able to pick correctly and have this great technique, the ONLY picking technique that works well for playing the Elec. Bass. See the Bass DVD Course, the Music Reading DVD, and the Teaching, Playing and Hangin' DVD for more on picking techniques in great depth also. There's pics in the middle page of Playing Tips in "Education" tab of website too which shows the right-hand technique.

History of Picking on Hollywood recordings.

Ray Pohlman, Rene Hall, and Arthur Wright were neck to neck, the very FIRST ones to record with a pick (circa 1956). Listen to Rene Hall on bass with a pick on my "Guitars 1965 CD" in CATALOG. In 1963, when accidentally put on bass when someone didn't show, I popularized using the pick creating the funky 16th-note types of lines. I was required to invent all my bass lines for the various styles of music we were required to play. All except with Brian Wilson who wrote his own music, brought in the parts. Some of the TV show themes too, like Mission Impossible Lalo Schifrin composed but other than that, M invented all my bass lines according to the singer, and style of the song and feel. Bass was crucial to frame it all with, you're the basement of the house (the band/singer/song).

I began recording on elec. bass in the fall of 1963 when someone didn't show up at Capitol Records and they put a Fender Precision bass in my lap to play....this was about my 6th year as a successful studio guitar player (pre-studio many years as a professional jazz guitarist). Others try to claim they "were the first to pick on Hollywood recordings" but this is NOT TRUE! There was one who wasn't even a part of our recording scene until about 1965-66 and he played terribly inept with a pick (a big pick he could barely control) with fingers on his instrument, a very ignorant technique. Others did a lot better with the pick playing simple styles:

Buddy Clark, Larry Knechtel, Lyle Ritz, Bob West, and later on Chuck Berghofer, Joe Osborn, Jim Hughart, and Max Bennett (I taught these last 2) also etc.... from about 1965 on. As #1 call, from 1964 on I was fortunate to get the bulk of the bass calls on bass and on most of my record dates (about 90-95% of the dates) I was the only bass player on the record date. There are a couple or so studio musicians who do inflate their credits on their websites, mostly out of poor memory. It's a shame that sometimes a male thing to do is to steal a woman's credits if they think they can get away with it.

Even when it's proven to be myself on some of the credits they claim, they still don't take down their credits. One of whom tells people that he "started" the picking trend in recording - hooo boy - I don't know why they seem to have to lie like this - it's NOT true as you can see above....eventually the truth gets out. It was Ray Pohlman, Arthur Wright, Rene Hall, all fine guitar studio musicians also who started the trend of playing the Elec. Bass with a pick in recordings as early as 1956.

And yes, you can walk jazz (and Standards) on the bass using the pick method too - you just need to add more bottom (not too much!) to your bass. Remember to always play with bass volume level about 1/3 less than maximum so your output isn't full-force. But you do need more overall volume than with playing with fingers to get the same volume with picking tho' your individual note definition is much better/hotter and you'll execute 16th note patterns with finesse you can't do with fingers.

For those 16th notes, accuracy and MY SOUNDS this is the only system that works. I taught it to my students like Dave Hungate (Toto) and all the top group rockers, all the string bassists since 1969 (see roster of some of my former students on my website under Catalog). Leo Fender measured the sound - I wasn't even trying to play "hard" and the needle flew off the gauge, the attack was so great..... Quincy Jones said he would only hire me as my picking sounds were the only sounds that got on the film for the movie scores for the important score and balance of the orchestra sounds. You want the Mission Impossible sounds? This the right way to do it, for both bottom end, power-snap and speed. Victor Wooten wanted a quick lesson at NAMM one-time, he learned it in 2-3 mins, it was so logical to him.....and easy, nice man and very sharp too.

Also, I tell people they don't have to use a pick no, pickups and strings are better these days, but....for some things, using a pick is good....and if you're going to use a pick, then do it right! Also, you can get cleaner better finger sounds with a pick imo...just turn the amp knob to less highs, add more mid range (maybe a little bottom too, but not much, depending on your strings, pickup and amp), and a twist of your sound knob on the bass, voila. No problem.

A few years back, to get any "good sounds" from the bass, it was thought you had to spend 2-3-400.00 dollars for a mixer too, to add compression, EQ all that - it was all big business for the magazine ads and manufacturers $$$...and they still couldn't get a good sound.....

A 25-35-cent piece of doubled up felt on-top of the strings (or even cheaper piece of middle-grade foam underneath the strings barely touching the strings if you played by fingers) instantly got a great sound. Slight muting like that helps kill the overtones and undertones on the elec. bass interfere with trying to get good note-defining bass sounds to cut through with. You don't need more "gear", you just need the Studio Musicians ideas and tricks. END.

STUDIO MUSICIAN - CAROL KAYE -2-

DOC: About Jack Nitzsche

This was originally a private email response in an Interview for some magazine with good questions. I did dozens of interviews over the years, so here it is mainly about Jack Nitzsche:

>>>>In general he translated the raw material into notes for musicians to play. Before a session was booked for you, did you already received the arrangement?, or did you received at the spot while working on the session.<<<

I'm going to put this question on the Forum...I answer these types of questions from time to time but there's always new people who need to know.

Studio musicians never receive music before the record dates no - just once in awhile there's a special part, occasionally but not as a rule no. Being at the top of our profession, you're supposed to be able to quickly sight-read and interpret anything. And no, he didn't translate "raw material into notes"....mostly, Jack and others just wrote chords on arrangements and maybe indication of a break fill or something, but no, no notes for awhile and then later on, Jack did as others did....but they always heard what we created on the spot on the record date and learned more how to write (I believe) from hearing our invented lines on the spot - I know arranger Gene Page was always writing down some lick someone just played.

Always, in the first years, there were dozens of greatly-experienced musicians, mainly big-band and/or jazz musicians in the rhythm sections and the horn-men, sax-men were from big bands, years of experience and could instantly make up riffs etc. in harmony, no problem, same thing with rhythm section players, you could instantly make up fine tracks based on the tune presented. Usually the songwriter was there playing it and singing it while playing guitar or piano, or ....you heard a demo of that.....but, they usually didn't like to have songwriters on record dates....they did not know how to produce very well and were very opinionated about how to record their song and usually producers didn't like to have them around.

We never saw any music until we all got on the record date, but....we did bring pencils to mark down our ideas and/or any changes in the music....that was a must, that and a good parking place so you wouldn't be late (you were usually rushing in from another recording date 1/2 a mile away or so). Don't laugh, it was critical not to be late, Union rules.

And like I say, usually there were very very few written notes at first (if any at all), on the record dates of pop music unlike movie calls and dates with more mature stars like Frank Sinatra etc. which was not rock and roll, nor soul, but highly arranged swing music. We'd hear the demo and write our own chord charts out and quickly come up with ideas. More and more arrangers

were called to do that: write chord charts at first, then some written idea lines, more and more notes as time went on.

Even with the most elaborate arrangements, they needed us to be there to make up our parts and/or to improve upon their arrangements...even the finest arrangers in town took advantage of the multi-talents of the top studio musicians to do that...tho' sometimes, like with Ernie Freeman, Quincy Jones, whomever, they wanted their arrangement read as is. However, that was rare especially for our group of 1960s-1970s rhythm section musicians who were all very creative.

As I recall, for record dates (and for TV and movie scores), no-one ever saw the part ahead of time, except maybe for a tough classical piano solo for a movie, then probably a day or so ahead for that pianist.

Here's some more I've answered in the past about Jack Nitzsche, who really got his start being the copyist and gofer for H.B. Barnum who sometimes would be writing his arrangements at the last minute. H.B. Barnum wrote some good arrangements - hear his arrangements on my CD of "Carol Kaye: 1965 Guitars" recorded in 1965. This CD is very typical of recorded guitar sounds back then and indicative note-wise for H.B.'s soul dates and pop dates early in the 60s, able to write those out quickly. Mostly, the other arrangers counted on the creativity of the studio musicians (as did H. B. too....to a certain extent).

The arrangers wrote more elaborate more note parts in their arrangements as the 1960s moved along and funny thing....Glen Campbell and Leon Russell studio musicians then etal. were getting more apprehensive about their lack of reading capability, but also recognizing an opportunity, then opted to become stars, we all worked for them then.....some irony there, but shows you the kinds of talents that were recording those 60s hits -- a few rockers with mainly former big-band horns/saxes and big-band or jazz rhythm section musicians.

My answers to questions about past interview on Jack:

1. WHAT IS YOUR EARLIEST MEMORY OF JACK NITZSCHE?<<<<

He worked as a copyist and sometimes as a secretary (or "go-fer" I guess you'd say) for producer/arranger H.B. Barnum who hired many of us studio musicians, our younger bunch in 1958-59....And I think he got his arranging chops together by doing the last-minute copying H.B. (a fine arranger btw in all styles of music) did...it was high-pressure for all the demos and record dates we were doing back then (pre-Spector dates).

>>>>2. HOW WAS JACK PERCEIVED MUSICALLY BY THE VARIOUS HIRED MUSICIANS THAT YOU WERE PLAYING WITH ON THE SESSION DATES?<<<

He seemed to know what he was doing, he was a good guy, we all enjoyed working for him, he had some novel ideas. It wasn't the studio musicians' criteria to judge anyone...you worked with no preconceived notions or judgements about any kind of music or arrangers, etc. but I think Jack was especially liked by us all. He was sharp, seemed to appreciate our talents, and he respected us as musicians and good people. Jack was excited about becoming an arranger and working some good dates. He never was arrogant from what I remember at all etc.

>>>>3. THE HIGHEST DEGREE OF ATTENTION IS GIVEN TO PHIL SPECTOR FOR THE SOUND ON THE PHILLES RECORDS HITS. HOWEVER, AS PHIL PRODUCED ALL OF THE HITS, JACK NITZSCHE ARRANGED THEM ALL. HOW MUCH A PART OF THE PROCESS WAS JACK IN GETTING THE SOUND THAT PHIL WANTED? WAS JACK IN THE STUDIO DURING THE SPECTOR SESSIONS?<<<<

Yes, Jack was there a lot (not "all" the time" no). I doubt if he had a lot to do with Phil's sounds. Arrangers just arranged the music and counted the band off, acting as musical conductor, that's their gig. They're not producers, tho' yes, I'm sure he had a few ideas that probably helped. Phil was a producer and got the sounds he wanted. He and Larry Levine, the Gold Star engineer, worked hand in hand together, I saw Larry suggesting here and there. Still I'd say most all ideas were Phil's. Some others also arranged for Phil too - Gene Page did some of his greatest hits: "You've Lost That Lovin' Feelin'" and "River Deep Mountain High"..

>>>>DO YOU REMEMBER WORKING WITH JACK ON ANY OF HIS SOLO PROJECTS? "THE LONELY SURFER"? "JACK NITZSCHE DOES THE DANCE HITS OF THE BEATLES"? HOW WAS JACK TO WORK WITH AS A PRODUCER OR WHEN RECORDING HIMSELF?<<<

Not sure which of his projects I worked on, did a lot of dates for Jack in the 60s. He was great to work for, very nice - respectful and truly was appreciative of his studio musicians. I did a lot of different dates for Jack, none of which really stand out sorry to say. It goes by the tune, not packaged yet into "albums".....and usually you forget tune names by the time you get to the next date. Remember, they're not hits yet, until later.

Jack and his wife Gracia hung out on our boat (about 1963) when I was married there for awhile too - it was my husband's cabin cruiser used for fishing too. We got caught up in a school of blue-fin sharks just 5 miles off of the beaches north of Malibu.

Gracia had fun, she had a huge shark (probably 12-15 feet) on her low-test fishing line (we were chumming the waters, and just doing it for fun) while we caught two 8-footers and tied them to the sides of the cabin-cruiser. Jack actually gaffed one shark that was alongside the boat, and the shark (about 10-feet) jumped up in the air suddenly snapping the gaff in two, and swam away with half the gaff still stuck in his head. Jack was a little unnerved by all this and swore the "shark was coming back to get me" etc.etc. so we eventually stopped all that - got bored

with fishing for blue-fin sharks, and took the boat back to the dock where a huge crowd of people had gathered. Anyway, just to give you a little history that we were pretty close musically and as people too...but no, I don't remember titles etc.

I do remember teasing Jack about that one riff line that he had written and wanted me to play on guitar "Jack, that 4th doesn't belong in that chord, it won't sound good" and Jack smiling replied "Carol just play it anyway, it'll be OK"...and that was the Needles and Pins guitar line. I liked Jack a lot, tho't he was very talented and had some unusual ideas, and conducted his dates very professionally and we all could rib each other too. He had a good sense of humor, still looked like a history teacher back in the 60s with his glasses on....his writing and personality was very fresh on the rock recording scene.

>>>>WHAT IS YOUR RECOLLECTION OF JACK'S INVOLVEMENT WITH SONNY BONO?<<<

Like I say, I did a LOT of dates for Jack and did practically all the Sonny & Cher things but think that Sonny mostly used the other arranger, Harold Battiste who came up with some great arrangements for them....don't think Jack did much for Sonny but I could be wrong (see attachment about Sonny Bono).

>>>>EACH ARRANGER/PRODUCER HAD THEIR OWN UNIQUE STYLE OF HANDLING THE HIRED MUSICIANS AND THE PEOPLE AROUND THEM ON A DAILY BASIS. SOME WERE SWEET AND WONDERFUL, OTHERS WERE NOTORIOUS FOR BEING ERRATIC AND NOT SO EASY TO WORK WITH. HOW WOULD YOU DESCRIBE JACK AS A PERSON TO WORK WITH AND ALSO AS A PERSON TO BE AROUND? WHAT WAS HIS AVERAGE DEMEANOR AND HOW DID HE TREAT PEOPLE? DO YOU HAVE A PARTICULAR STORY?<<<<

I don't know who told you that, but they're wrong. Most of the producers and arrangers were wonderful professional people, and Jack was the same. I've done over 10,000 record dates, I should know. A few of the rocker producers didn't know what they wanted sometimes and didn't know how to convey that to the studio musicians (we were mostly careful not to say how much jazz we used to play, that's very intimidating to have excellence in musicians when producers knew next to nothing sometimes about music and its theory)....but we would, by asking questions, determine the styles, the kind of lines they wanted us to create for their recording.

Our bunch of about 50-60 hit-making rhythm section and some horns, we were ALL free-lance independent studio musicians, never a “band” - totally independent of each other, and 1st call horn player musicians were very good at taking any song and any singer and turning out hits with our ideas, superimposed on later with any arrangement too. Arrangers expected our creative input to make their arrangements sound better usually, or to lay down creative tracks that they could then write real arrangements around - suggested by our own invented lines.

This was after they started writing more in the mid 60s. I know that Dave Axelrod and Al DeLory deliberately would just have chord charts in front of us and we'd have to create rhythmic lines, and whole complete structured rhythm section parts, then many times, they'd "finish the arrangement later"...adding string and horn parts to what we created and even copying some of our licks that made it all sound arranged then. All arrangers did this to a point yes.

Sometimes we'd go on to invent practically the entire arrangement of songs, something we could do and were good at doing. It takes a lot of years of playing experience to do that but also lots of recording experiences. Remember, rock and roll was an easy style of music and quite new back then - a clean slate. It was easy for us all. We were using maybe 1/10th of our abilities to create and perform -- but it became an art to create a hit-record - it was the challenge that interested us as well as the groove of playing with each other.

Jack was creative also and got his ideas (like the rest of the arrangers) a lot from us I believe, and being around us, hearing our ideas etc.....he was very professional and yes, he liked our creative ideas altho' he was very strong in his unusual ideas (and they usually worked well), no problem. You're there to get the job done, there was NO petty crap to deal with at all with anyone, this was a very important business, lots of money riding on everything.

Jack was a bit of a loner, but, most arrangers and composers are.....it's their job to get the job done, make sure the producer got what they wanted, listen to the studio musicians (very seasoned, greatest players to be had) if they had ideas or if something was wrong with the music, and be pleasant and courteous, he was all of that, he was young, but totally a pro.

I've heard some odd stories about him much later, when I had heard he had gotten into drugs, but one day I did see him (about 1977) in an elevator and it was like 15 years after our recording times together. Our relationship was the same and it was great to see him, exchange some chitchat and history and he was the same man to me....a lovely guy...whatever happened with all the later stories, I don't know, but it is lonely when you're successful in the music biz, how much of the stories are true? I think some of this happened to Phil Spector too, they got to be hermits with few people to communicate with in trying to stay away from people-users and weirdos attracted to the music biz here in the Hollywood area. Jack never got into the troubles tho' that Phil later did, that I know.

PS. A question also arose about "was there any interaction between the songwriters (like the co-writers of "You've Lost That Lovin' Feelin'") and Phil Spector on the record dates with Phil.

All I ever saw, and I think I'm on practically all, or most of Phil's dates, was that the songwriters were just spectators, and it was Phil who ran the recording dates always. (PS. years later the songwriters and I discussed this and there was some discourse going on in the booth, but again, it was Phil's arena....and they were all happy with it all, wonderful people).

Spector was in total command and there was no interaction at all. His dates were favorites of many who just wanted to come in and sit down and be there, and that included any of the songwriters coming in from NY. What went on privately before the record date between the producer, any songwriter, and the arranger is something that studio musicians are not in on at all. We just come and show up for the date and play/record. FYI, Jack always hated that Hal Blaine 1990-invented phony name. ----------

DOC: Interview For a Magazine About 1998 - Brian Wilson (Preface)

Please note: I have no idea at this writing, if the movie "Love And Mercy" is different than what I wrote below in 1998 - I only saw the trailer. noticed several mistakes in that, so it's conceivable other mistakes are in the film as well.....my take on it? I've heard about some scenes and that sounds very iffy to me. At no time did Brian Wilson act in the studio any way but always with complete confidence in what he was doing. He was a nice young man with a sort of sly sense of humor, was always vocal in knowing what he wanted, and very sure of himself. I never saw him in any other state of mind and in fact, he was always happy to see us and work with us. We respected him and realized after the first few working dates with him he was something very special as his talents grew in leaps and bounds with every date.

Others, a few had occasional good ideas yes, but Brian had unusually extreme talents, and we knew he was onto something very rare and special in music, plus he had fun doing it! It was a pleasure, tho' somewhat boring (only one tune per date) at times to work for him. But we all admired him, that's for sure. I never saw anything from Murry when he'd occasionally visit, no argument, nothing like that, a few cordial words and a nice wave to the Studio Musicians before he left, always nice to see Murry, his dad.

It's a BioPic, and I heard that Brian liked it, and that's what matters, I've always been in Brian's corner all my life, and fought for people to know "he wrote the music" in spite of being attacked myself when first online in chat rooms etc...discussion groups 1997. And no, I NEVER looked like that (I never wore a "fire-hat" ugh) and never asked such a stupid question either -- Brian never wrote in 2 keys at the same time, no -- sometimes I asked if what he wrote was a "B" or C#" similar questions like that, his writings were sometimes illegible, not being trained in writing music -- so much for any validity of people involved writing the script of that film.

I was thrilled to see him make it out of his rough patch and receive his much-earned credits for what he did. Even his then-new wife, Melinda, didn't know he wrote the music when I told her (at first meeting years ago). We Studio Musicians were interviewed and of course, and we vouched for what Brian did in documentaries shot after 1998.....I still remember the terrible time, very poignant, when Brian called me just after his brother Carl had passed away, he spoke about learning about Dennis drowning from the TV! And losing Carl was devastating for Brian

yes. He said in his telephone call "Carol, I'm the only one left now."....how do you answer that? We talked for a little while, God Bless him, he made it through some trying times.

I have been writing history since 1969 for my educational tutors (Gwyn Publishing Co. Inc.), giving the musician-student the "inside story" of what it was like being a Studio Musician working for Brian Wilson and others. This is true, and is not fantasized for the benefit of "someone's film".....never did Brian Wilson seem in any kind of "race" with the Beatles hits, tho' he sometimes spoke reverently about them in admiration, and no, he never gave away any of his gold records, and no Studio Musician "helped" him in the booth.

It was ONLY the fine engineer-producer Chuck Britz, who was his steady companion, mentor, and sidekick who helped and advised Brian in the booth....and yes, his dad Murry, came around about 2 times to visit with Brian in the booth, and no there was no argument between them, it was all very cordial. The outburst of a drunken Murry happened at one of the BB's vocal overdub dates. The BB's never added their voices on the recording until days later on their own separate overdub date. The specific one that Murry was heard very drunk one time and angry at Brian (that you hear on the booth tape) is shocking to listen to, there's no call for that kind of scene, very sad...Murry was a WW Two Vet, and like most, he drank quite a bit (they even built bars into new houses in 1940s-50s), I'm sure most of us can even relate to some of that.

Our group of independent Studio Musicians also worked for Murry on his record dates. He was always a nice man, good to work for, was a good producer. But, of course we were not his kids, and one has to ask why that tape was recording that conversation/argument in the first place, it's very sad. It was always nice to work for Brian, who yes, took his time with each date, he was different from other rock-date producers. He wrote his music, somewhat illegible at times (he wasn't schooled in music-writing) but he knew the notes, knew his music. He wrote the music, and produced, kidded with us, and ran the whole record date on all the many record dates we did for him.

Interview For a Magazine About 1998 - Brian Wilson:

Some of the music you recorded with Brian Wilson has an eternal, spiritual quality, touching the listener in a special way to evoke strong feelings, even tears. What are your general reflections about playing that music and how it made you feel.

Chris, all we heard of the melody was Brian sitting down at the piano, playing it and singing it once or twice to give us the feel. The rest of the time he spent in the booth (after engineer Chuck Britz set up the board, Brian then exclusively worked the board -- once in awhile asking Chuck some questions, or enlisting his help). So we never quite knew how the melody went (and didn't need to know) in relation to the background basic tracks that we recorded. And it

was usually 1 tune per 3-hour session (not the usual 4 or 5 tunes per 3-hour session that we did with other producers, accounts as we called them).

Only Phil Spector worked like that who I believe Brian copied at first -- 1 tune per 3-hour date (instead of 4-5 tunes). Brian took his time and experimented a lot, changed the arrangement around a lot, etc. He had the bass parts always written out note-for-note and had some decent chord charts for everyone else, but also wrote out special parts for the sax players, vibes, or whoever else read some charts too. I've been asked, did he have "help" with the horn parts that had to be written in other keys.....my answer: probably, anyone would have been happy to help him, and perhaps Van Dyke Parks did, I don't really know.

He gave ideas to people on the dates like Billy Strange and/or Glen Campbell....also Howard Roberts was a solo guitarist on Brian's dates, but usually Glen (and Billy) mainly etc. (guitar players) who would then make up lines according to Brian's wishes -- you have to understand, these were the top recording musicians that Brian hired for his dates - he couldn't have had the kinds of hits he had without us - we were the ones doing all the hits then, it was easy for everyone to instantly come up with the kinds of lines Brian wanted (if he didn't have them sort of written out which he usually did). It was Billy who had the multiple-guitar ideas for tunes like Sloop John B, with Brian's blessing.

And of course we knew he was very talented, one of the best of the young producers -- he had his own ideas for the music he wanted, and could write them out tho' somewhat illegibly since he wasn't trained in writing music - I'm sure he had help with writing any horn parts. By the time we played the music down a few times, we really had little idea how the tune went, no clue as to what was going on top of all the music. We were there to for our daily usual power-house playing on tracks. Note, I do remember how much Brian admired the Four Freshmen recordings, saying he loved the close singing harmonies. My take on that? In rock n roll, most heard 3-part harmonies at most, Brian picked out the 4-part chordal harmonies the Four Freshmen had (they were jazz musicians) and there was a lot of inner movements of the vocals too, jazz chords, 4-part harmonies which opens up all kind of great possibilities by ear - Brian had a fantastic ear yes!

We knew that the tracks were solid, and Brian was good in his producing role. He was self-possessed as to his direction - he knew what he wanted. And he was good to work for, like with most others on record dates, it was serious recording work..... Brian handled the dates with competence tho' his dates seemed really long as he tried this and that in the booth. But it was really Chuck Britz at first who got the final great sounds in engineering I feel sure about, he was the one who also taught Brian about production and some about engineering & mixing.

Brian was just another one of our "accounts" as we called them to work for. You're sort of flying blind when all you're doing is the basic tracks. But aside from Good Vibrations (we figured out the melody as we all did 12 dates on that one), the fun-one Sloop John B, and we spent some

time on God Only Knows, and a few others, we had no idea of what the tune even was. So no no "spiritual" thing really happened as we were cutting these - you as a listener are hearing the finished products all the time, and that's what you're feeling, it's much different in the recording studios.

Q

It's nice to hear the tracks only versions on the Pet Sounds Box, to help get a picture of your piece of the puzzle. What was it like hearing the finished tracks with the vocals mixed in?

We never heard them unless we tuned into the radio which most of the time we couldn't as we were too busy working in the studios. We were recording day and night and the only time anyone listened to the radio was on the way to work - the drive-times were very short back then with not many cars on the road, so you didn't hear much music - there were no huge traffic tie-ups back then like now. Mostly we never listened to music on the way home, we never wanted to hear another note of music after recording 10-16 hours a day every day of the week in the studios as you do get burned out when recording day and night - that silence was precious.

Later on tho' when I heard the vocals, I tho't that Brian was excellent for being able to put all that together and while some of us heard the finished product, I don't think (from what I remember) that the rest did. His music was better and better as we went along - his ideas seemed to be maturing.

Sometimes on the play-backs, Brian would sing a little of the melody and we'd think "that's nice", but that was kind of rare. We knew he (like others we recorded for at that time) had some big big hits and were happy for him for sure, but you have to understand, everyone got big big hits with us recording for them every day and night of the week, so it wasn't unusual.

The rest of the Beach Boys would just pop in, say hello, listen to a playback for a minute and we'd wave goodbye to them. They were always friendly, and seemed happy about the recordings which meant a lot of success and money to them.

Once in a great while, Carl was in the booth (I think once he was in the studio with us too but mostly in the booth a few times, 2-3 times total, he's not on the any contracts), plugged directly into the console and would record some guitar lines. I remember him playing some elec. 12-string rhythm on one date. His presence is not noted on the Musician's Union contracts so only Brian knows which dates Carl played on. Carl was very nice, a kind of a quiet very young guy -- the whole thing was run by Brian with assistance by fine engineer Chuck Britz.

Q

You obviously have a lot of respect for Brian as a person, and he clearly feels the same, saying this about you in a current interview at ET Online - "She taught me how to make a more energetic beat where the beats were stronger and impressive. It made my music easier to tap your foot to. Made a better beat. And then I microphoned her right in the center of her amp. I

got the best of her playing and the best of her tone by the way I microphone her. Her playing turned me on to want to write songs with good bass lines-- which is a creativity of how you tie your notes together."

I know you've given Brian credit for being one of the first to acknowledge the studio musicians for their contributions, it must be nice to hear that you influenced his songwriting.

Well, that was a nice surprise, thanks for that. He's nice isn't he -- but I kind of felt that we all sort of influenced Brian. When you're locked up with the tape recorder going and there's some lull, you know, musicians will be musicians. We're either going to be silly, or jam a little or both and Brian loved being around that I think, not that he let us know he was picking up anything, or was even listening. Brian would put people on faster than anyone, he had a subtle sort of wit.

I have to say we'd all do that on other dates too -- and you have to put credit where credit is due -- guitarists like Billy Strange, Glen Campbell, Howard Roberts, Barney Kessel, Tommy Tedesco, Bill Pitman, Lou Morell, Don Peake, sax players like Jay Migliori, Plas Johnson, Steve Douglas, drummers like Hal Blaine, (Earl Palmer played on a couple), pianists like Mike Melvoin, Larry Knechtel, Pete Jolly, Don Randi, percussionists like Emil Richards, Gene Estes, Victor Feldman, Julius Wechter, Frankie Capp -- it took all these great talents to make a recording. And talk about cutting-up, the comedians could have gotten tons of material there from the musicians who sometimes told 1-liners (to stay awake mainly). While I think Brian is wonderful to say something about me, it was all these guys who influenced Brian, all of us together, not just one or two people etc.

It was a "zoo" in the studio, a wonderful zoo of the best people he put together -- he couldn't help it but grow, he had the talent and he was a good guy to work for tho' a little scattered later on yes ...

Q
I love the descriptions of the zoo! And looking forward to your book to read more about that incredible time. In the same Q & A, Brian says this:

"The benefit of the live way gives you more room spirit-- the spirit of the musician. Now [digitally] you can take one note and one channel at a time and balance it. The computer remembers everything you do. But you can't duplicate the room spirit. You can get just as good a sound the digital way. I'm starting to think about doing it live again -- live recording. I want to recapture that spirit that used to be there. There was the cooperation. I could hear people working together on the project. I had a good time doing that. It's not as happy digitally-- but you have more control over the overall mix. That's the advantage of the new way."

Brian is right. Nothing like the youthful spirits all together with so much energy, so much communion and that's what music is about -- you had people from all races, all religions, all

parts of the country and different ways of thinking and past experiences as professional musicians, that's what everyone hears on the 60s recordings.

That's power then in the hands of the producer and engineer, and I don't mind them having their share too, but everyone has got to start to realize you can't have great music without great musicians. And he was one of the first of his younger crowd of producers to really recognize the value of great musicianship too, and give us credit for it (later on, not at first) - he's a smart fellow.

Q
When you did the session for Everything I Need on The Wilson's album, was it done the live way? What were your emotions, working with Brian again?

It was nice to see Brian again. Here we all were, joking, etc. -- he looked great, it was a nice afternoon. We finally settled in to get some work done, and of course it was all "live" for the basic rhythm track. Tommy Morgan was there tho' at the laying down of the basic track so he did a quick overdub. That's all I saw and then I had to leave for the long drive home, it was a nice record date with the normal 1 tune.

I was living far away at that time (am in the LA area now of course). It was a good feeling on that track, maybe a hit, but certainly a top 20 thing that was somehow got diluted with later overdubs by another person who also was producing on it unfortunately. Brian was in complete control for that basic track, and his stamp was definitely there, everyone loved including his mother and Tony Asher etc.

Q
Hal Blaine has also said the same thing about the track Brian recorded being really dynamite, but diluted somewhere along the line. Still a great song though.

Well, I am not quite sure about it being a No. 1 hit like Hal has stated, but it certainly could have done something nice on the charts for his daughters if there weren't any add-ons that were done. Brian should have been in charge of anything that was overdubbed on that record, not just consulted as he had to work with someone else's ideas of production then, just my personal feelings about it all. It did have a nice feel and the powerhouse musicianship was there on the record - it's too bad it got tampered with and softened down by that other guy. Hal really got angry about it.
Q
Along the same lines of great music that we never got to hear, you worked on Smile with Brian, and quite a lot of music was written and recorded. You once wrote:

I was listening to some tapes recently and found my voice all over that, it was fun to listen to. Hearing Brian, that will give you goosebumps any day. No wonder his fans are so tied to him.

Q. I know Brian is tired of talking about it, but so many agree that it's heavenly that it seems there will always be some interest in it. The tracks on the Beach Boys Box Set are incredible - those must have been quite unique sessions for you.

The Smile cuts, when I went back to check them out, just hit me how much Brian had grown back in those days and I thought as I listened to them (I'm very analytical, have produced and always listen not only for pleasure but for chart-making possibilities too) how even greater were these cuts than the ones in PET SOUNDS for the higher plane that Brian was starting to compose and produce on. I don't think he could go any higher without some sort of mentoring in writing, orchestrating - he was growing in music quite a bit etc.

There's only so much you can do even with the great talent that he innately has, was born with, without schooling to develop that talent further -- he, in my mind, is another great budding classical composer - but you need more musical education for more creativity imo. He should go take at least some private lessons in composition to grow into the kinds of writings he's reaching for I think. He lived in his music.

I know that he's successful in pop writings, that's a given and even today he's capable of putting out some decent pop recordings together ala Brian Wilson (Your Imagination per example and even that would have been a lot better in my opinion with just Brian at the producing helm -- he knows what a great recording should sound like but where is the "bottom" on that record? He had nothing to do with the producing per contract. While it's a nice record I think, Brian wouldn't do things like that if he had control, I know he'd love a hit.

Q Were the Smile sessions conducted similar to Pet Sounds? For instance, was Mrs. O'Leary's Cow something Brian had all the parts written out or in his head, or did it evolve with input from the musicians?

That was later on of course. Brian kept working a lot (from what I can remember) and there were pieces of tunes that we'd record, but that was getting to be his style of producing and it was fine with us. He hired us, and whatever he wanted to record, of course. He was captain of his ship. By this time, he was writing out more and more parts - sounds were all his, becoming "the arranger/orchestrator" pretty much all the time. Sometimes we'd try something and ask "Brian do you want me to do this, or play it that way -- (demonstrating)?" So that's the extent of "ideas" besides the occasional jamming for about 5 min. he'd hear from us -- a little noodling on the side. He once said “I love Jazz” and didn’t mind us jamming a little bit.

When you get a bunch of heavy fine musicians in the studios, we're usually kind of quiet - at attention working on the song at-hand. But after an hour or two of the same song, ideas do start to come from the musicians once we hear the tune down a few times (bear in mind, it's not "the tune" we'd hear, he only would play that once or twice to give us the feel for the tune. We really couldn't remember what the tune sounded like after that, but the track was building a certain momentum of its own for us, so by "tune" I mean the track here). I think we influenced his growth a lot. Just by being around the creative studio musicians, the little music he'd hear from us (of course he was highly influenced by the finished products of Phil Spector too, we'd also create some on Phil's dates), and the pure pleasure he had in respect and time in the studio he had -- it was total freedom for him, he could do anything he wanted with all the recording gear at his disposal.

He spent time in the studio booth trying this sound, trying this recording technique, etc., he was sort of inspired -- I think he was very anxious to do his thing, having this much backing from the record company, the studio musicians, the supportive help of Chuck Britz the engineer alongside of him, explaining all, teaching him along the way, and just being his side-kick while he usually did the knobs himself.

There was some making up of parts at times among the guitarists (some rhythm parts maybe) and certainly Don Randi spoke of making up parts for Brian, and this could have been the way he played the chords, etc. Brian came in with written parts (altho' they weren't copied and not written well -- sharps flats on wrong sides of the notes etc.), and they weren't always legible and while he probably had help from someone else, sometimes we'd have to re-copy them if they weren't written well enough to read -- that is what I saw. I think he wrote most of the bass parts except for one lick I invented on Calif. Girls.

Mrs. O'Leary's Cow was part of the "Fire" sessions, I think just at Gold Star Recorders. By that time, he had them highly-arranged (think any and all horn parts were written by someone else) and all written out....on one particular date there at Gold Star, how the music Brian wrote made it sound like a fire and then fire engines. That amazed me - he probably could have scored movies with no problem had he had the musical education he needed but just how much of that was music he had farmed out to get help with I don't know. I had been doing a ton of movie scores from 1963-64 on and admired the movie composers, all of them just genius writers and because of his unusual ideas, I tho't that Brian could possibly be a great film composer too.

I believe that Smile was much better than Pet Sounds, altho' it took me until just lately to listen to the two albums and discern that. After you record things, you never "look back", you don't sit around and listen to them. You have to forget the music as soon as you walk out the door so you can be fresh for the next recording date of that day, fresh to be able to create new parts, etc. Being a jazz musician, I only totally listen to jazz (and classical) and maybe some standards and Broadway music, that's all.

I only occasionally listened to recordings besides "Feelin' Alright", the hit I cut with Joe Cocker which I really love because of the soul feel on it. The Way We Were by Barbra Streisand, etc., maybe once in awhile a few of the BB's things if I was doing an interview that day. Studio musicians never listen to things they cut. It's always better to have some silence in your life for a change than more music - you get plenty of music recording for 12-16 hours a day. I am a jazz musician and love to listen and play jazz, that's a different thing.

When I listened to all of Brian's recordings quite a bit at one time years ago, I noticed his talents that were emerging in the songs of Smile, and I think with just a little work, Smile could have been his biggest album. Pet Sounds is great, no doubt about that, and we thought that at the time but weren't too surprised that it wasn't a #1 selling item. He probably was too much ahead of the public on that one at that time for that to be No. 1, but certainly Smile took me off-guard. The beauty and simplicity depth of Smile is really nice.

For some reason, Brian doesn't want to be reminded of Smile - I don't know why. Probably it's water under the dam.

PS. The Smile sessions were more piece-meal than Pet Sounds where we worked tune by tune (altho' "Good Vibrations" was a separate tune, with 12 sessions, with the 1st discarded session recorded at Gold Star, the rest were done at Western..yours truly on bass on those which includes the final master, Ray was on the first one). Pieces of tunes cut rather than "whole tunes". I always thought that "Heroes And Villains" was the last big thing I did for Brian, and this is probably so as now I see it was many dates long too and was the anchor tune of Smile with its many different versions.

Q Heroes and Villains seemed to be a peak for Brian, with those great Van Dyke Parks lyrics. Hearing all the parts that were left out makes it seem like it was written almost like a symphony, with recurring themes and departures. But there's a real magic in the song that was released, don't you think? Did Brian or Van Dyke play during the Smile sessions?

Yes, I think there was a special magic in that, but again, I'd have to say it was the performance values on top of the tune. It seems to represent an unusual time for Brian also. He hit a big peak with the Smile album and especially with Heroes And Villains. I really don't remember if Brian played on much of this or not (he was always in the booth when we recorded for him). He could have and we just didn't see it maybe was an overdub. I do remember seeing Van Dyke Parks around a lot of the time during that period, and even worked for Van Dyke on occasion. Van Dyke probably was there playing on those dates, I just don't recall.

This seemed to be a good collaboration for Brian -- I admire Van Dyke for sticking up for Brian, being his friend when so much mud-slinging in the news media was all but destroying Brian -- he has my admiration for that. And I think he is a good arranger, probably helped him write too etc.

I didn't work for Brian after that. In 1969-70 I gave up recording completely for a few months to get my educational publishing company and educational music tutors authoring going good, it became the leading publishing co. owned by one person and was highly successful as we were shipping out 10s of 1,000s of books each month. I was burned out of recording, tired of playing rock and roll records too btw, and stopped recording for while to form my publishing co. Gwyn Publishing Co. Inc., which quickly grew with my bass books and the fine classic Joe Pass guitar books and others too in the Catalog too.

I finally went back to doing studio recording but when I went back, I purposely turned down most rock record dates, only accepting recording dates from people like Ray Charles, Henry Mancini, Harry Nilsson etc...people with music I liked to record. I simply was simply burned out from lack of sleep for years, and tired of recording rock groups in general and enjoyed concentrating on the movie work and TV films I had been doing right along since the mid 60s. This was after the alarming Manson crimes and Hollywood was getting to be a dangerous place too, somehow the "magic of the 1960s" was gone plus I had heard that Brian, by that time, was into drugs so unfortunately I didn't record for Brian after that, but held him in high esteem for the recordings he did, and as a person too, yes..

Q
Brian does have some true friends and you're certainly one of them. Your defenses of him in public forums on the web have shed a lot of light on the motivation of writers who rely on sensationalism to sell their whatever, when the true story is that here is a musician for the ages, who continues to work in spite of what's said, and the work doesn't reflect insanity, but love. And I want to thank you for that.

Chris, thank-you for saying that - yes, it's almost laughable now, but I sure got flamed a lot for saying "Brian wrote his own music" etc. and the mistaken impression people had of Brian in those years (1980s 90s etc.) were sure wrong, it was weird how so many mistaken beliefs get out there. Just because someone was going through a rough patch there were really some cheap shots taken by some so-called "journalists" who somehow labeled him "crazy" or something... He was going through some rough times and needed some real friends, not leeches and "user-people" around him.

It must be hard for others to understand that kind of musicianship sensitivity he had also.

Carol Kaye

CHAPTER 16. 1965

Jan. 4 8:30PM Gold Star, (2) Sugar Hall
Jan. 5 9-12:30AM RCA-B Mercury, Nick Venet, Timi Yuro
Jan. 6 10AM Swift Chaplin Nevine TV-Radio Ad, Bill Bates, TV Recorders, el. 6 & 12
Jan. 6 2-5PM Capitol Big Band Jazz, H.B. Capitol, Rhy?
1/7 2-5PM Capitol A, Big Band Jazz, H.B., Capitol
1//8 2-5PM Capitol A, Big Band Jazz, H.B. Capitol
1/7 10AM, Gold Star, Allen/Ashby Keith Colley, Al Allen, rhy & elec.
1/7 7PM Western 3, Beach Boys, Steve D, bass
1//8 1-4PM Capitol A, H.B. bass
1//8 Sunset Sound, Warner Bros. Advancement, Sugar Hall
1/11 9:30AM Hal Davis Motown, Steiners (4)
1/11 1-4PM H-R Studios, Hi Hat Records, Joe Leahy
1/12 9-10AM United, Gene Page (1)
1/12 8-11PM Western Warner Bros. Ike & Tina Turner, Billy Storm, Jules Chaiken
1/13 1-4PM Western, Beach Boys, Capitol, Steve D
1/13 4:30-7:30PM Western, Beach Boys, Capitol, Steve D, (double date)
1/13 8-11PM Capitol B Gary Usher, bass
1/14 2-5PM Capitol, Man From U.N.C.L.E. theme, H.B.
1/14 7PM Stereo Masters, Bill Lusk (1)
1/15 1PM 12-string, Radio Rec. B, Billy Strange, Foote-Cone, Purex ad, Stan Worth
1/16 1:30PM Audio Arts, Frank Wilson - Marc Gordon (3), Motown
1/18 7PM Nashville W. 12 & E, H.B.
1/18 8PM United, Rene Hall World Artists
1/19 10AM RR Annex, Damita Jo, VJ Rec's, Lincoln M., Ed
1/19 2PM United B, Russ Morgan, Lee Young, VJ Rec's
1/19 7PM RCA B, Georgia Carr, Ben Barrett, VJ Rec's
1/19 Nashville W, H.B. (2)
1/20 8PM RCA Gary Paxton, 12-string, 6 acoustic
1/20 Steiner - RR Annex, Ed Cobb, Motown overdubs
1/21 10:30AM Gold Star, Herb Alpert, A&M
1/21 3PM Sunset Sound, Frank Wilson, Motown (3)
1/21 6PM Radio R. Annex, "6" and el. 12 string.
1/22 9AM Nashville-W, H.B. (2)
1/23 3PM Gold Star, bass, Righteous Bros. Spector, Don Randi, Philles Records
1/23 8:30PM Dave Street dance gig Temple
1/25 10AM, Harmony House, Earl Palmer, Bronco Bike Jingle, Advancement Fund
1/25 1PM United A, TV jingle, Nelson Riddle, Warner Bros., Bill Miller
1/25 6PM Don Randi, Gold Star
1/26 10-12-30 Gold Star, Don Ralke (2)
1/26 6-9PM Western, David Gates, bass, 3 Girls, Planetary, Dot Rec's.

1/27 9AM Annex, Hal Davis, bass Motown (1)
1/27 2PM Gold Star, Righteous Bros., Don Randi, Spector, Philles
1/27 7PM Radio Rec. B Marc, Motown bass
1/28 2-5 Gold Star, Righteous Bros. Spector, Don Randi, Philles
1/28 9-12 Mid. Capitol H.B.
1/29 10-2PM Sunset Sound, Hal Davis Motown
1/29 8PM Capitol, Jim Haskell, Mercury, bass and Elec.
1/30 1PM Frank Wilson, Motown
1/31 6-9 Nashville-W, H.B.

Feb. 1 10-1PM Gold Star, Jewel Aikens, Don Ralke, ERA
Feb. 1 2-5PM Gold Star, Jewel Aikens, Don Ralke, ERA (double date)
Feb. 1 8-11PM Capitol, H.B. Barnum, Frank
2/2 11AM Sunset Sound, Hal Davis, Frank Motown
2/2 5PM Radio Annex, Nino, Atlantic, (5) bass
2//3 11AM - 3PM Sunset Sound, Hal Davis Motown
2//3 3:30PM Melrose/Irving Blvd. Gate, Paramount, Carol Connors, Phil Kargan
2//4 1PM Gold Star, Al Allen/Malarsky, Transcrip. (ad)
2//4 8PM Capitol, Hondells, Gary Usher track
2//5 8-11PM Capitol, H.B. Hank Levine
2/7 Beverly Hilton, Donna Loren, H.B. Advancement Fund
2/8 10AM United B, Barry Devorzon 4-Star - Valiant, Gulla
2/8 2:30PM United B, Billy Preston, Joe Green, V-J
2/8 7PM Western 2, Jules Chaiken, Girl, Bass and Elec. G G-Note
2/9 11AM Gold Star, Lennie M. Al Allen, Jingle
2/9 2PM-7PM Gold Star, Don Ralke, bass
2/9 8PM Capitol, Jerry Cole, Ben Barrett, bass
2/10 9AM Nashville-W H.B.,
2/10 12 Noon United B, Instru. Rene Hall, Warner Bros.
2/10 4-7PM United B, Instru. Rene Hall, Warner Bros. (double date)
2/10 8PM Gold Star, Brian Wilson/Darlene Love, Don Randi, Philles
2/11 10AM Gold Star, Don Ralke
2/11 2PM Capitol,Bob Banes TV Spot
2/11 7PM Capitol, Chuck & Joe, tracks, Gary Usher
2/12 2-5PM United, Vic Dana, Ernie Freeman, Liberty, bass
2/12 8PM United B, Brenton Wood, Colpix, Joe Hooven bass
2/13 and 2/14 10AM Ultimate, 7615 Sunset, Bill Peterson
2/13 2PM Steiners, Hal Davis,
2/14 Hal Davis, Steiners (1)
2/14 David Street VIP Gig, 8PM Beverly Blvd.
2/15 2PM United, Vic Dana, Hal Blaine, Liberty
2/15 7:30PM Western, Don Randi, Jack N. Albert Stone, V-J

2/16 9-2PM RR B, bass, (5) Ben Weisman, Elvis Presley?
2/16 9PM Capitol B, Four Freshmen, Gary Paxton
2/17 9:30AM Sunset Sound, Frank Wilson Motown
2/17 3PM Paramount, Carol Connors, Phil Kahgen bass, 1 track
2/18 2-6PM Gold Star, Don Ralke, W.B. (Reprise) bass
2/18 7:30PM Gold Star, Reprise, Don, guitar
2/19 12-5 Gold Star, Fred Darien
2/19 8:30PM RCA Gene Page, Ben Barrett
2/20 2PM United, Mike K. Stu Phillips, Katina Stoloff, Colpix 6 and 12
2/22 12 Noon, Western, Rosie Grier, Falstaff ad, Al McKibbon
2/22 8PM Sunset Sound, Rene Hall, Liberty
2/23 10-2PM Western, Tigers, Mike Rubini, Colpix 12-string and Dano
2/24 10:30AM Sunset Sound, Gene Page, Coliseum
2/24 2:30-6:30PM 10-H Brian Wilson, (Radio Recorders, 10-H later called TTG), Help Me Rhonda, Beach Boys, Hal Blaine contractor
2/25 2PM Rene, 12-string
2/26 9-12 Noon, Sunset Sound, Frank Wilson, Hal Davis, Motown
2/26 2PM Sun-Sound, Art Wright, V-J
2/26 8PM Sun-Sound, Disney Album, Bob and Dick Sherman, Promenade
2/27 2PM Sunset Sound, Hal Davis
2/28 1PM Steiners, Marc Gordon

Mar. 1 10AM RR Annex, Lincoln, V-J
Mar. 1 2PM Gold Star, Jack Nitzsche, A&M
Mar. 1 8PM Capitol, Peter Ford, Ben B. 2 tracks
3/2 4-6PM Sunset Sound, Earl
3/2 8:30PM Capitol, Donna Loren, Earl Palmer
3/3 1-4AM Capitol, Donna Loren, Earl Palmer
3/3 2-5PM Western, Jewel Akens, Don Ralke
3/3 8-11 Capitol Donna Loren, Earl Palmer
3//4 10-12 Noon,m H-R Bud, bass
3//4 4-7PM United B, H.B. 1 track Premore
3//4 9-12 Midnight, United, bass, Tom Tedesco, Imperial
3//5 10-1PM RR Annex, Lincoln V-J
3//5 5-8PM Capitol, Donna Loren, Earl
3//6 1PM Steiners Rene 1 track
3//6 Sportsman's Lodge, 8:30PM Dave Street VIP gig
3//8 2-5PM RR 10-H, later called TTG, Instrumentals Sid Sharpe Col-Pix
3//8 7PM-10PM United B, bass Will Wade, Joe Hooven, Liberty
3//8 Midnight- 3AM, Capitol, Bishops, Ben Barrett 5 tracks
3//9 9AM-12 Hal Davis Sunset Sound, Motown
3//9 2-5PM RPM 2107 W. Wash., Rene Hall, Tangerine Ray Charles

3//9 6PM United, Bobby Darin, Sid Sharpe bass
3/10 9-12 Noon, Sunset Sound, Hal Davis, Gene Page (1)
3/10 1PM H-R, Gene Garf Olds - Hi-Hat
3/11 10:AM Sunset Sound, Hal Davis, Motown
3/11 1-5PM RR Annex, Hal Davis, Motown (3)
3/11 7PM RCA, Rod McKuen, Dave Gates, bass, and banjo
3/12 9AM-2PM RR Studio 1 Annex, Hal Davis Motown
3/12 2PM United, Arthur Lyman, Hal Blaine, Bill Strange
3/13 9-12 Pacific Jazz, bass, Mike Rubini
3/13 1PM 3 tracks Ernest S. on Washington (E. of La Cienega)
3/15 2PM Sunset Sound, Gene Page
3/15 8PM United, Bobby Darin, Sid Sharpe
3/16 6PM United A, Bobby Darin, Ben Barrett bass
3/17 8:15PM Gold Star Don Ralke bass
3/18 1PM Capitol 1-¼ hr. 12-string
3/18 2:45PM Capitol, Ernie Ford, Bill Strange, Hy Lesnick
3/18 7PM Western, Van De Camp Jingle ad , Bill Strange
3/19 10-11AM Gene Page, Harmony
3/19 1-4PM Western, Steve D., Nick Venet, bass movie score
3/19 7PM United B, Don Costa, Reprise, Bill Miller UA date, Gail
3/20 11AM - 2PM Western, Beach Boys, track, Steve D. bass
3/20 2:30PM to 5:30 Western, Beach Boys, track, Steve D. bass (double date)
3/21 3PM 1542 Cherokee, Pat Crotty
3/22 2:30PM Capitol, Sunlite Buns Jingle, Gene Garf
2/23 2-5M RR Annex, Hal Davis (2) Motown
3/23 7PM United, Young Folk, Joe Hooven, U.A.
3/24 1:30PM Wilder Bros. Westwood Studios bass
3/24 7-11PM RR 10-H, later called TTG, Motown, Marc - Ben Barrett, bass
3/25 3PM Columbia, Randy Sparks, Jules overdubs, Dano, Bass, 6 E.
3/26 2-5PM Columbia, Gene Page, Columbia
3/26 6-9PM Gold Star, Ronettes, Don Randi, Phillies Spector
3/27 1-4PM Gold Star, Let's Live A Little (Film), Don Ralke
3/27 5-8PM Gold Star, Let's Live A Little (Film), Don Ralke (double date) Liberty
3/29 2PM Gold Star, Clydie King, Jerry Riopelle, Liberty
3/29 9PM-1:30AM Western ,1 track, Beach Boys, Steve D.
3/30 9AM-12Noon Gold Star, Let's Live A Little (Film score), Don Ralke, All-Star Pictures
3/30 12:30-3:30PM Wally Heider, Jim Haskell
3/30 5PM United B, PSA Jingle, Lennie M.
3/30 9PM-12:Mid. Western, Beach Boys, Steve D. 1 track, Capitol
3/31 2PM United A, Jack Nitz. bass, Ben Barrett

Apr. 1 10AM RR Annex, Walter Scott, El. 6 and 12, Lincoln, Spectra/Universal Pictures

Apr. 1 7PM Sunset Sound, Gene McDaniels, Jack N.- Tommy T. 2 men Liberty. Bass
4/2 9:30AM Westwood, Don Ralke,
4/2 4PM RR 10-H, Hal Davis overdub only.
4/3 9AM Steiners, Ed Cobb, VeeJay
4/4 10AM Nashville-W, Hal Davis, bass Motown
4//5 1:30PM Western, "Wild Beach Weekend" Jim Haskell, bass, Lippert movie
4//5 7PM Western, Julius Wechter, Electron, elec. 6
4/6 10AM-1PM H-R, Helen, rhy.
4/6 2-3PM United B, Alpha Beta ad, All Allen
4/6 9PM-12:30AM Western, Beach Boys, Steve D. 1 track, Calif. Girls
4/7 11:30AM Bell Sound, 5430 Melrose, H.B. 2 tunes
4/7 1PM H-R, Art Bodrum, Hi-Hat
4-7 8PM Sun. Sound, Ben Barrett, W-B, Reprise
4/8 10AM Sun. Sound, Sugar, Rene Hall, Liberty, Joyce Miller Records
4/8 3-6PM United A, Mel Carter "Hold Me Thrill Me", Nick De Caro, bass Imperial
4/9 9:30AM-12:30 Sun. Sound, movie, Jerry Steiner (American Int'l)
4/9 2:30 Gold Star, Jewel Akens, Don Ralke, Era
4/10 10-1PM United, Hondells, Mike Curb, 2 tracks, Mercury
4/10 1-6PM Western, Billy Strange, GNP his own recording date, double date.
4/12 7PM Gold star, Righteous Bros. Don Randi, Philles, Spector
4/13 9AM United, Jackie Mills, Mainstream
4/14 1PM-4PM Western, Beach Boys, Steve D. Capitol 1 track
4/14 8PM RR 10-H later called TTG, Gene Page, V-J
4/15 8PM Western, Jackie Mills, Mainstream
4/16 10AM, Sun Sound, Rene Hall, Hal Blaine
4/16 12 Noon, Heider, Marc Gordon Motown
4/16 1:30PM-5PM Western, Beach Boys, 1 track, Steve D.,bass, Capitol Rec's
4/16 8PM Capitol, Ernie Andrews, Earl Palmer - H.B. bass
4/17 10AM Gold Star, Gene Page (1)
4/17 3PM United B Jackie Mills, Mainstream
4/19 2-5PM Western, Maxwell Davis, bass Cadette
4/19 8PM Capitol, Earl Palmer - bass, H.B.
4/20 1PM Radio Rec. B, Joe & Eddie, GNP
4/21 2-4PM 4 Star Western, bass
4/21 6-9PM Capitol, Jody Miller, Billy Strange, bass Steve .D.
4/21 10-1AM Capitol, Jody Miller, Billy Strange, bass Steve D. (double date)
4'22 7PM RR Annex, Ed Cobb, Lincoln, tracks, bass V-J (Colpix)
4/23 10AM Gold Star, Julius W. (Baja)
4/23 4:30 Heider, Jim Haskell, 2 hrs. Bass
4/24 1PM Capitol, H.B. album bass
4/26 10-2PM Dano and Fender bass, Capitol, Jody Miller, Bill Strange, Steve D.
4/26 6PM Western, Eligibles, bass Joe Hooven, W.B.

4/28 10:30AM Gold Star, 2 tunes, 12 string Ron Shan
4/28 7PM Columbia, Jules Chaiken, bass Columbia Mr. Van Persen Black Foxe
4/29 1PM RCA-A, Glenn Yarbrough, Billy Strange, Ben Barrett, bass

May 3 9:30AM Gold Star, Don Ralke, 2-4 hours 4 tunes, bass
5/3 7PM RCA C, Dave Gates, Colpix (RCA), bass and 12-string
5/4 10AM Sunset Sound, 2 tunes, Sugar bass
5//6 11AM Moonglow, Sugar 2
5//6 2-5 Sun. Sound, Tutti, Gypsy, Promenade (Disney)
5//6 8PM, Sun. Sound, Jack N. Berkeley Prod's, Film bass
5//7 1PM Capitol, Tenn. Ern. Ford, my tune "Girl Don't You Know", Billy Strange
5//7 8:30PM RR Annex, Mark Allen, Kleine-Linc. V-J
5//8 10AM Gold Star, 2 Sugar
5//8 1PM Capitol, Steve D
5/10 2PM Gold Star, Al Allen, demo scale.
5/11 10AM United, Hal Blaine, "UA" film, Bass, E. & Rhy.
5/11 2-5 Sunset Sound, Bumble B & Stingers, Instrus, Rod Pierce, Rene Hall
5/11 8PM Capitol A, Steve D., bass and Dano
5/12 1PM-4PM Western, Beach Boys, 1 track, Steve D. bass
5/13 2PM Columbia, Doris Day, Jules Chaiken, bass
5/13 8PM Capitol, Bishops, Ben Barrett
5/14 2PM Sunset Sound 2 hours, Mike
5/14 9:30AM Nashville-W 2 tunes HB
5/15 12 Noon, United B, (Colpix), Delvy Prods, Ben Barrett
5/15 3:30PM United B, (Colpix(), Delvy Prods, Ben Barrett, Jack Millman
5/17 2PM United B, Talent Residuals, Brach's Candies Ad, bass. Blaine
5/17 8:30PM Columbia, Jan Davis Jan & Dean, Columbia
5/18 2PM Sun. Sound, Disney, Don Randi, Promenade
5/19 10-1PM Capitol, Instru's H.B. Barnum
5/19 8PM RCA A, Lorne Green, Ben Barrett
5/20 11AM Harmony Hse. Ernie Freeman 1 tune, 12-string E
5/20 8PM Capitol, Girl, Earl Palmer - H.B.
5/21 10-1PM Sun. Sound, Billy Preston, Gene Page, Bob Yory, Ben Barrett
5/21 8PM Sunset Sound, Rene, V-J
5/24 9-12 Noon Columbia, Jan Davis, bass, Columbia
5/24 1PM Western, film score, Lippert Films, Jim Haskell, Ben Bar. bass
5/24 8PM RCA A, Lorne Green, Ben Bar. Dano and bass
5/25 H-R bass OD 1
5/27 9AM -12:30 H-R, Bud, bass and 12
5/27 1-4PM Capitol, Geo. Chikaris, H.B. Barnum, Earl Palmer
5/28 1-4PM Capitol, Geo. Chikaris, H.B. Barnum, Earl Palmer
5/28 12 Noon, VJ Lee

June 1 United, Earl Palmer, 4-Star TV
June 2 Sunset Sound, Marc Gordon, Motown
6/2 Capitol, H.B., Earl Palmer
6/3 1-4PM Harmony House, Barney Kessel
6/3 8PM RCA A Lorne Green, Ben B.
6/4 9AM Audio Arts, Jim Haskell
6/4 1:30PM 5 hours Ryder's, American Int'l Film Score, Gruberman
6/5 43rd and Western H.B. Dixie BBW Dance
6/8 8PM-11PM Capitol A, H.B. Earl Palmer, bass
6/10 2PM-5PM Western, Ernie Freeman, Sid Sharpe, Larchmont
6/10 8-11PM Capitol, Frankie Laine, Earl Palmer
6/11 10-1PM Western, Bill Bates, Babe Ruth ad, Swift transcription
6/11 2-5PM Whitney, Eligibles, Al Capp, Fred Rice
6/11 8-11PM Sun. Sound, Tutti's Trombones, Gypsy Promenade
6/12 2-5PM Sunset Sound, Tutti's Trombones, Gypsy Promenade
6/13 11AM Nashville W H.B.
6/14 10-12 Noon, Gold Star, Al Capp, Talent Residuals, rhy. & E.6, Trans. Brach's Candy
6/14 5-Midnight RCA C, Billy Strange, GNP bass
6/14 5-Midnight RCA C, Billy Strange, GNP bass (double date)
6/15 10:30-1:30 Gold Star, Geo. Tipton
6/15 2-5PM Gold Star, Jewel Akens, Don Ralke
6/15 5:30-8:30PM Capitol, Ray Anthony (Tony Terran did trumpet solos)
6/15 9-1AM United B, T-Bones Alka Seltzer, Liberty, bass, Blaine
6/16 9AM Western McGregor, Art Bardun (Neil LeVang)
6/16 2PM RCA A, 4 hrs. Bobby Vee, Jody Miller, Billy Strange, picture date, Dano
6/17 10AM-12 Noon Western, Trans. TV spot, Kellogg's Barney Kessel, bass
6/17 8PM Capitol, Steve D. bass
6/18 12:30 - 3:30PM United B, Elliott, Disc- Malarsky
6/18 4PM-7PM Sun. Sound, Berl Davis, Don Randi, Peter Potter
6/18 7:30PM-10:30PM RCA C, Billy Strange, GNP
6/21 10-1PM H-R, Helen, Worchester, bass
6/21 5-8PM Leon, RCA B, guitars
6/21 8:30PM-11:30PM Capitol, Glen Campbell, Ben Barrett
6/22 2-5 RCA B, Leon Russell, 2 tracks Joe & Eddie
6/22 5-8PM Capitol, Glen Campbell, Ben Barrett
6/22 9-12 Mid. Capitol, Glen Campbell, Ben Barrett (double date)
6/23 10AM Nashville W, H.B. Rose (2)
6/24 2-5 Capitol, Jody Miller, Ben Barrett
6/24 5PM El Do, rhy. Guitar Don
6/24 8PM Capitol, Kay Starr, Ernie Freeman
6/24 10-1 United A, Vic Dana, Tom Tedesco

6/25 10-1PM United A Vic Dana, Tom Tedesco
6/25 6-9PM United A, Vic Dana (double date)
6/25 2-5PM Cap. B, Ben, Dano
6/29 2-5PM Columbia, Rene Hall
6/29 7-10 Gold Star, Al Allen, Shontex ad
6/30 2-5PM Sunset Sound, Jack N. Berkeley Pictures, Valley-Green, Ben B.
6/30 8-11PM Capitol B, Hank Levine

July 1 9-12, Capitol, Howard Roberts, bass and guitar
July 1 1PM Harmony, Ern. Freeman
7/1 8-11PM Capitol, Daxes, Earl Palmer, bass
7/2 3-6PM Capitol, Daxes, Earl Palmer, bass
7/6 10AM-1PM Capitol, Jody Miller, Steve D.
7/6 2-5PM Capitol, S. Douglas, Donna Loren
7/6 9-12 Mid. H-R Grove (2)
7/7 7:30PM 3 hrs. Gold Star, Thriftimart Jingle Ad, Al Allen, Lennie
7//8 1:30PM Western, Jim Haskell, Chasloy co. Girl, bass
7//8 8-11PM Gold Star, Mike Curb, Mercury, bass
7/9 12AM to 3AM, Capitol, Jody Miller, Steve D., bass (Strange)
7/9 1-4PM Sunset Sound, "I Love Lucy Theme", Ben Barrett
7/9 7-10PM Gold Star, TJs, Don Randi 3-hr. Date for TV, Philles
7/10 Harmony House, Don Ralke, bass
7/12 6PM CBS, TV Show - TJ's, Don Randi
7/13 Midnight-3AM, Western B, Beach Boys, Steve D., bass 1 track
7/13 11AM - 8:30PM CBS TV, Don Randi, TJ's TV show
7/12 Western, Beach Boys, Sloop John B, Steve D.
7/15 10-1PM Sunset Sound, Seeburg Instru's, Don Randi, Talent Residuals
7/15 2-5PM Sunset Sound, Seeburg Instru's, Don Randi, Talent Residuals (double date)
7/15 7-10PM RCA B, Tracey Instru's, Cliff White, Rene Hall
7/16 11AM-2PM Sun. Sound, Fred Hughes, Lee Young, Melic
7/16 2PM Gold Star, Jingle Al Allen, Chasloy
7/16 4:30PM Western, Sea & Ski Jingle, Foote/Cone, Billy Strange, bass
7/16 8-11PM Gold Star, Instru's, Mike Curb
7/17 12:30-3:30PM Western, Don Ralke
7/19 2-5 United A, Patty Duke, Blaine, U.I.
7/19 8-11PM Western 2, Shorty Rogers, Jackie Mills Instru's, Mainstream, bass
7/20 10-1PM H-R, Mike Curb/Joe Leahy, Worchester
7/20 2-5PM United B, Jackie Mills, Instru's Shorty Rogers
7/21 10-1pm Gold Star, Al Allen, Schilling ad, Malarsky bass
7/21 2-4pm Annex, Knudsen Buttermilk, Billy Strange, John El. 6
7/21 8-11PM Capitol B, Four Preps, Lincoln M., Spectra
7/22 1:15AM - 3AM World Pac. Sandy Nelson, Dave Pell, Liberty, guitar

7/22 3-6PM World Pac. Sandy Nelson, Dave Pell, Liberty
7/22 United B, Falstaff ad (Rosie Grier), Al McKibbon
7/22 8-11PM Capitol, H.B. Instrumentals
7/23 8-11PM Western, Jack N., Colpix, guitar
7/24 3PM Gold Star ?
7/24 6PM United B, Duane Eddy, Ben Barrett Loner (Colpix) bass
7/24 9PM-12Mid. United, B, Duane Eddy, Ben Barrett, Loner (Colpix) (double date) bass
7/25 7PM Nash-W, H.B. bass
7/26 1-4PM United B, David Jones, Ben Barrett, Colpix
7/26 5-8PM United B, David Jones, Ben Barrett, Colpic (double date)
7/26 8:30PM-11:30PM Capitol, Rex, Festes Ken Clarke
7/27 11AM-2PM Western 3, Dean Elliot, Film Nation jingle, bass
7/27 8:30PM Capitol B, Rex Dennis, Ken Clarke
7/28 10-1PM Gold Star, Dave Pell, Liberty
7/28 8:30-11:30PM Capitol, Ken Clarke, Rex Dennis, Capitol
7/29 12:30PM United B, Duane Eddy, Ben Barrett, bass
7/29 4-7PM United B, Duane Eddy, Ben Barrett, Bass (double date)
7/29 8-11PM RCA B, Paul Anka, Camy, Jack Nitz, Ben Barrett
7/29 11PM-2AM Columbia, Gary Usher, Terry/Brian, 1 track, Beach Boys
7/29 8-11PM, RCA How to Stuff A Wild Bikini movie, Jerry Styner, Scepter ???
7/30 10-1PM Capitol, H.B. - all
7/30 2-5PM CBS-Valley, 4030 Radford Ave., Roxy Roth, 4-Star TV Show
7/30 8-11PM Gold Star, "Spanish Harlem" Rene Hall, Moat Records
7/31 1PM 4-½ hours Gold Star, Ronnie/Prod's, Don Randi, Philles, Spector

8/2 10-3PM United B, Jan & Dean, (film), Phil Kar, Paramount
8/3 10:15AM Gold Star, Don Ralke, bass 4 tunes
8/3 RCA B, Johnny Manne, Jingle Revlon, bass
8/3 7-10PM Sun. Sound, Bobby Vee, Dave Pell, bass
8/4 12 Noon, United B, Les Baxter, Jack Gruberman, bass
8/4 3:30PM-6:30, Capitol B, Ben, Steve D.
8/4 7-10PM Sunset Sound, Seeburg, various, Don Randi, all
8/5 1-4PM RCA C, Marshall L. Herb Alpert, A&M, bass, L&M Records
8/5 8-11PM Sunset Sound, Jerry Styner, Promenade, bass
8/6 10-11AM Western, Dean Elliot, Film Nation Jingle, 12-string
8/6 1-3PM United B, Jingles, Billy Strange, Ben Barrett, all
8/6 6-10PM Sun Sound, Don Randi, Cameo, bass
8/7 10-1PM Capitol B, Lettermen, Ben Barrett
8/7 2-5PM Capitol B, Lettermen, Ben Barrett (double date)
8/9 2-5PM RCA B, Chipmunks, Dave Pell
9/9 7-10PM United B, We 3 Dave Pell, Fleetwood's, bass and Dano
8/10 9-12 Noon, H-R, Helen, Joe Leahy, bass

8/10 2-5PM RCA B, Chipmunks, Dave Pell, bass
8/10 8-11PM United B, Soul-Strings, Joe Hooven, Colpix, bass
8/11 10AM Gold Star, (2) Fred Darian
8/11 2-5PM RCA B, Chipmunks, Dave Pell, Monarch
8/11 8-11PM Capitol B, Group, Billy - Steve, Ben Barrett, bass
8/12 9-12noon United A, Universal TV, Bobby Helfer
8/12 2-5PM RPM, Ray Charles, Sugar Hall (Velvet), 12-string
8/12 8-11:30PM Capitol B, Jody Miller, Billy Strange Ben Barrett, bass
8/13 8-11PM United B, Nancy Sinatra, Don Lanier, WB
Lake Tahoe with Kids
8/18 10-1PM Sun. Sound, Gene Page, Melic, Bass and El. 6
8/18 7:30PM Gold Star, Fred Darien, Dobie Gray Cordak
8/19 10AM-11:30AM Western 3, Mike Rubini, Brachs ad TV jingle
8/19 3-6PM United A, Jack Lee, Sunlite Buns, jingle
8/19 7-10PM RCA B, Johnny Manne Singers, Dave Pell
8/20 9-12Noon Audio Arts, Bobby Darin, Jim Haskell, Atlantic
8/20 3-6PM RCA B Nick Lancelot, Jerry Long, RCA
8/20 8-11PM Capitol B, Frank DeVol, Bobby Helfer, ABC Para., bass
8/21 10AM-1PM Gold Star, Don Ralke, Jewel Akens, Era
8/22 8:30PM Sportsman's Lodge, San Fer. Room, Dave Street vip gig
8/23 2-5PM RCA B, Johnny Manne Singers, Dave Pell, LiBerty, bass
8/23 5:10 Gold Star Jingle, Lennie, Al Allen, Capistrano Highlands
8/23 7-10PM RCA B, Johnny Manne Singers, Dave Pell, Liberty, bass
8/24 10-1PM RCA C, Billy Strange, GNP, bass
8/24 2-5PM RCA C, Billy Strange, GNP, bass (double date), bass
8/25 2-5PM United B, Nick De Caro, Imperial, Liberty, bass
8/26 11AM-2PM Harmony House, Little Richard, Jerry Long, Executive-Davenport, IA, bass
8/26 2PM-4PM 2 tunes, Gold Star B, Rex, bass
8/26 8-11PM Western, Stu Phillips, Pete (Paul) Peterson, Colpix, bass
8/27 10-1PM Sun. Sound, Supremes, Frank Wilson, Motown (Mutual)
8/27 2-5PM Western, We-3 Jack Mills, Mainstream
8/27 8-11PM United B, Melody Patterson, Don L, - Dick Warner Bros., bass
8/28 10-1PM Sun. Sound, Supremes,. Frank Wilson, Motown, Mutual
8/28 2-5PM Sun. Sound, Supremes, Frank Wilson, Motown, Mutual (double date)
8/30 9:30AM United B, Addams Family, Filmways TV film, Ben Barrett, bass
8/31 2-5PM Columbia, Jim Holliday, Jerry Long, Diplomacy, guitars
8/31 7:30PM Gold Star, Don Ralke 2 tunes, bass

9/1 1-4PM Capitol A, Ernie Andrews, Earl Palmer, H.B.
9/2 10:30AM Gold Star, Al Allen Jingle, Lennie, bass 1 hr.
9/2 2:30-5:30PM Gold Star, Bodie Chandler, Valiant
9/3 11-2PM United B, Eligibles, Joe Hooven, Warner Bros.

9/3 8-11PM United A, Jack Nitz, Don Randi, , Warner Bros.
9/7 2-5PM John Cole, heider, demos 2 tunes
9/7 5-8PM Sun. Sound, Hong Kongs, Dave Pell, Liberty, bass
9/7 8-11PM Capitol B, Laurindo Almeida, Bill Miller, bass
9/8 9:30-12:30PM Capitol B, Dave Roberts, Decima (Gail.....)
9/8 2-5PM United A, Sandy Mann, Earl Palmer/Mike Melvoin, Chattahoochee, E.12, bass
9/9 2-4PM Gold Star, guitars ,Jack Shul, Gene Page
9/9 7-10PM RCA B, Chrysler Jingles, Johnny Manne, Marty Berman bass
9/10 8:45AM H-R, bass, Dave Street
9/10 2:30PM-5:30PM Capitol, Cannonball Adderley, H.B.
9/11 2-5PM Gold Star, 3 tracks Spector, Don Randi Philles
9/13 9-12Noon H-R, 4 tunes, Ben Weisman, Helen, bass
9/13 5PM Gold Star, (2) Bud, bass
9/13 8-11PM Capitol, Laurindo Almeida, Billy Miller, bass
9/14 10-1PM Sunset Sound, Seeburg, Don Randi, Mexican album, Talent & Residuals
9/14 2-5PM Sunset Sound, Righteous Bros. Don Randi
9/14 8-11PM Columbia, Bessie Griffin, Jerry Long, Epic, (Bumps?), bass
9/15 10-1PM Don Randi, Sunset Sound, Seeburg, 6-string and bass
9/15 2-5PM Don Randi, Sunset Sound, Seeburg, bass (double date)
9/16 10-1PM El Do, Bodie Chandler, Tommy Oliver, 2 tracks, Valiant
9/16 3PM (2) Warren Wilder, Western, bass
9/16 8-11PM Gold Star, Mike Curb, Mercy tracks, bass
9/16 11:30PM Audio Arts, Hal Davis, Motown, bass
9/17 10-1:30PM Sun. Sound, Billy Eckstine, Billy Page, Motown, bass
9/17 2-5PM Sun. Sound, Brenda Holloway, H.B./Motown, bass
9/18 10-1PM Gold Star, Jewel Akens, Don Ralke, Era
9/20 2-5PM El Do, Bodie Chandler, H.B., Barry DeVorzon, Valiant
9/21 10-1PM Capitol, Jody Miller, Bill Strange, bass
9/21 2-5 United A, Mel Carter, Band of Gold, Dave Pell, bass
9/21 8-11PM Capitol, Frankie Laine, Earl/H.B.
9/22 9:30PM - 1:30AM, Dillards, Jim Haskell, Audio Arts, paid by Capitol
9/23 2-5PM RCA C, Cliff Stone, Central
9/23 8-11PM Western 3, Jan & Dean, 3 tracks, Blaine, Conson - film
9/24 10:30AM-1:30PM Capitol B, OD's Dave Axelrod
9/24 2PM Westwood
9/24 4-7PM United B., Univ. TV, Sid Robins, Liberty, bass
9/24 8-11PM United B, Dick Glasser, Don Lanier, Warner Bros.
9/25 1-4PM Moonglow, Ben Barrett
9/26 1-4PM Westwood, Don Ralke Dick & DD
9/27 10-12Noon Gold Star (3) Gene Page, bass
9/28 9:30-12:30PM United A, Addams Family, Green Acres, Vic Mizzy Filmways TV, rhy.& bass

9/28 2-5PM Gold Star, Jerry Riopelle, Mercury, bass
9/28 7-10PM Sun. Sound, Jim Haskell, Liberty
9/28 10PM-2AM RR Annex, Billy Strange, Girl, A&M
9/29 10-12Noon Gold Star, bass and 12 & rhy guitars, Al DeLory
9/29 4PM Audio Arts, MM Groves OD E6 and 12
9/29 8-11PM United B, Dave Pell, Liberty, bass
9/30 2-5PM Paramount, Jim Haskell, Phil Kah. "Skyscraper" Picture Score, Paramount, bass & Dano

10/1 9-12Noon Sun. Sound, Jerry Styner, American Int'l, bass and 12-string
10/1 1-4PM Sun. Sound, Jerry Styner, American Int'l, AIP (double date)
10/2 Westwood, Wilder Bros. George "R", Dick & DD, Don Ralke ??
10/2 Westwood, Billy Page, Gene Page, Promenade ??
10/2 2-5PM Sunset Sound, Gene Page, bass
10/4 2-5PM Harmony House, Ross, Dean Elliot, bass
10/5 10AM Audio Arts, Gene Page, Lew Bedell, bass
10/6 12Noon, United A, Milt Rogers, Dot Rec's
10/7 10AM Harmony House, Bob Ross, my album
10/7 2-5PM Western 2, Earl Palmer, Man, Don McGinnis arranger, United Artists, bass
10/8 10-1PM Capitol, Jody Miller, Steve D. Bill Strange, bass
10/8 2PM Gold Star A, Al DeLory, E 12
10/8 4-7PM Western 2, Dave Pell, Liberty, bass
10/8 7:30PM Motown
10/9 10AM El Do, Tommy Oliver 1 track
10/11 2-5PM Gold Star, Mike Rubini, Ruby-Hall Enterprises, Warner Bros.
10/12 10PM Audio Arts, H.B. 2 tracks
10/13 9:30AM H-R Mike Curb, 1 track, bass, Tower
10/13 2-6:30PM Western 3, Steve D., Beach Boys 1 Track, Capitol, bass
10/13 8-11PM RCA A, Italian guy, Ben Barr., RCA
10/14 8-11PM RCA A, Italian guy, Ben Barrett, RCA
10/14 10-1PM Steiners, Walter Scott, Ed Cobb/Lincoln, bass, Dano & E12
10/14 2-5PM RCA A, Rod McKuen, Neely Plumb, RCA, bass
10/15 9AM-12:30PM Glenn Glenn B, Walter Brennan TV, Music Assoc., TV Pilot, Lloyd Basham
10/15 2PM Harmony Hse, Girl, Rene Hall/Joe Green, LaRue, bass
10/16 10-1PM Sun. Sound, Jingles, Van De Camps, Billy Strange
10/16 2-5PM United B, LeRoy Van Dyke, Dick Glasser, Don Lanier, bass
10/16 7-10PM United B, LeRoy Van Dyke, Dick Glasser, Don Lanier, bass (double date)
10/17 2-5PM United B, LeRoy Van Dyke, Dick Glasser, Don Lanier, bass paid tracking?
10/18 10-1PM Capitol B, Donna Loren, Jack N. Capitol B, bass
10/18 3-6PM Western 2, Billy St., Dave Pell, Liberty, bass
10/18 8-11PM United, Don Lan., WB, bass

10/19 11-2PM Western 2, Fleetwoods, Bill St./Dave Pell, Liberty, bass
10/19 3-6PM Western 2, Fleetwoods, Bill St./Dave Pell, Liberty, bass (double date)
10/19 8-11PM Steiners, Ed Cobb, Lincoln, bass
10/20 2PM Gold Star, Ronettes, Spector, Philles
10/20 7-10PM Sun. Sound, Pic Puppa, Jerry Styner, Al Simms, AIP
10/21 9-1PM Western 3, Mike Curb Hondells,
10/21 3-6PM United A, Mel Taylor, Don Lanier. WB bass
10/21 8-11PM United A, Mel Taylor, Don Lanier WB bass (double date)
10/21 11PM-2AM, Gold Star, Mike Curb/Mike Rubini, Joe Leahy, Mercury, bass
10/22 2-5PM United A, Mel Taylor, Don Lan.. WB, bass
10/22 7-10PM United A, Mel Taylor, Don Lan.. WB, bass (double date)
10/25 10-1PM Western 3, Sun Rays, Murry Wilson/Don Ralke
10/25 2-5PM Western 3, Sun Rays, Murry Wilson/Don Ralke, double date, bass & guitars
10/25 7PM Sun. Sound, Jack N., Indian Head, bass
10/26 10-1PM Sun. Sound, Ludwig & Klassics, Ernie Freeman, Dave Pell, Liberty
10/26 8:30PM Capitol, Viola Klein, Capitol
10/27 4PM-7PM United A, Pat Boone, Milt Rogers, Dot Recs
10/27 7:30PM Gold Star, Al DeLory, Joe Lubin T-Bird Records
10/28 10-1PM Steiners, Randy Wood, Gene Page, bass
10/28 7-10PM United A, Don Lanier, MGM
10/29 10-1PM Gold Star, Bodie Chandler, Valiant
10/29 3PM RCA C, Bill Strange Clairol Ad, Billie Crotty (Barnum)
10/29 8-11PM Capitol, Picc. Pupa, Earl Palmer
10/30 1-4PM United A, Dino Desi Billy, Don Lanier

Nov. 1 10-1pm Capitol B, 2 Boys, Steve D.
11/1 2-4PM Audio Arts, Gene Page, bass
11/1 7-11:30PM Western, Beach Boys, Steve D.
11/2 2-5PM Sun. Sound, Barry Young, Sid Sharpe, Larchmont
11/3 2-5PM Sun. Sound, Barry Young, Sid Sharpe, Larchmont
11/3 9PM Dave McCallum, Instru's Earl Palmer
11/4 12Noon United B, Keith Allison, Jack N., bass
11/4 7PM Gold Star, Girl, Bunny Botkin, Clark Burroughs, Kellogg Dir.
11/5 11:30AM Westwood 2 tunes
11/8 11AM-2PM Capitol, Holly Singers, Sid Feller/Klein
11/8 8-11PM Sun. Sound, Bob Lind, Elusive Butterfly, Jack N. Liberty
11/9 10-1PM Western 2, Billy Strange, GNP
11/9 2-5PM Western 2, Billy Strange, GNP (double date), possible OT
11/9 8-11PM Capitol H.B. Instru's, Earl Palmer
11/10 10-1PM United B, Billy Strange, GNP
11/10 7-10PM Paramount, Quincy Jones, Phil K. Paramount, bass
11/11 10-1PM RR B, Frank Wilson, HB, Motown

11/11 2-5PM RR B. Frank Wilson, HB, Motown
11/11 7:30-10:30PM Ben Weisman, H-R
11/12 12-3:00PM United B, Dino, Desi, Billy, Bill Strange, W.B
11/13 11AM Gold Star, Larry, guitars (2).
11/13 1-4PM Sun. Sound, Frank Wilson, Motown, 6 and 12-string, bass
11/15 1-4PM Capitol B, Shacklefords, Lee Hazlewood, Bill Strange/Al Casey
11/17 12 Noon- 3PM United B, Dino, Desi, Billy, Bill Strange, WB
11/17 3-6PM Western 3, Brian Wilson, Billy Strange, Beach Boys
11/17 8-11PM Harmony House, Bob Ross, Carol Kaye album
11/18 11-2PM Harmony House, Bob Ross, Carol Kaye album
11/18 3-6PM Harmony House, Bob Ross, Carol Kaye album (double date)
11/18 5:30PM RCA B, Freddy Cannon, Dick Glasser, Coca-Cola Jingle
11/19 9:30-11AM, United B, J. Haskell, A&W Root Beer Jingle, Jim Haskell
11/19 2PM Gold Star (2) Stan Silver
11/19 8-11PM United B, J. Riopelle, guitar
11/20 10-1:30PM Bob Ross my lp.
11/22 2-5PM Sun. Sound, Bobby Vee, Dave Pell, Liberty, bass
11/22 6PM-10PM Rene Block, Emperor Prod's, 1721 N. Vermont, Mira, Randy Woods
11/23 2-5PM RCA, Tommy Leonetti, Ben Barrett, bass & Dano
11/23 11-1AM Harmony House
11/24 10-2:30PM RR B, Jean King ,Frank Wilson, Motown
11/24 7-11PM RPM, Quincy Jones, Rene-Quincy
11/24 2-5PM RCA A, Tom. Leonetti, Ben Bar. bass
11/26 2-5PM RCA a, Tommy Leonetti, Ben Barrett, bass
11/26 9AM-1:30PM Radio Recorders "B", Frank Wilson, Motown, bass
11/26 8-11PM Sun. Sound, J. Nitz., guitar, W.B. classical - ugh
11/27 2-5:30PM RPM, Quincy Jones, Rene Hall, Tangerine
11/28 Show, Coconut Grove, Al Ray H.B. Casual
11/29 10AM-1:30PM Capitol, Mary Taylor Bill Str. Capitol, bass and all
11/29 2-5PM Sun. Sound, Instru's Dave Pell, Liberty, bass
11/30 2-5PM Sun. Sound, Dave Pell, Liberty
11/30 6-9PM RCA, Johnny Manne, Dave Pell, Liberty

12/1 10-12Noon, H-R, Helen, Henry Russell Jingle
12/1 6-10PM RCA, Dave Pell, Liberty, bass
12/2 10AM Capitol A, Jingle, H.B.
12/2 2PM 1 tune, Harmony House, Chester - HB Motown, bass
12/2 3:30PM -6:30PM United B, Vic Dana Dave Pell, Liberty, bass
12/2 7-10PM Sun. Sound, Dr. Goldfoot, Jerry Styner, A.I. VG?
12/3 9-12 Noon United B, Bob Florence, Dave Pell, Liberty
12/3 4:30PM 1-½ hrs. RCA A, John Manne, Pabst Jingle
12/3 7:30PM Gold Star, Lou Bedell (3)

12.4 1PM-4PM RPM Man, Sid Sharpe, Ernie Freeman, Rene, Motif-Tangerine
12/6 10-1PM Western 3, Dunhill PF Sloan, Gene Page
12/6 Harmony House, Chester - Frank W., H.B. Motown
12/6 7-10PM United B, Ray Johnson, Russ Regan, WB, bass & 12-string
12/7 2-5PM United B, Righteous Bros Moonglow, Sid Sharpe
12/8 10:30AM 1hr. Gold Star, Lincoln Savings Jingle, Lennie Mal.
12/8 2-5PM and 8:30-11:30PM Moulin Rouge, KRLA Awards, Don Ralke, Advancement Fund
12/9 2-5PM United B, T-Bones, Dave Pell, No Matter What Shape Your Stomach's In, Liberty
12/9 6-9PM United B, T-Bones, Dave Pell " " " Liberty (double date)
12/9 9-12Midnight Nashville W ,Ford Jingles, H.B. food ads
12/10 3:30-6:30PM Gold Star, Fred Darien Bass
12/11 10-1:30PM Capitol A, Dave McCallum, HB, Bass, Dano, E & Acoustic, Ben Bar.
12/13 11AM Harmony House, guitar Lincoln Mayorga (2)
12/13 1-4PM Capitol B, Ray Anthony, Al DeLory (Tony Terran played trumpet), bass
12/14 12Noon - 3PM Capitol B, Ray Anthony, Al DeLory, bass
12/14 3:30PM - 7PM Capitol B, Ray Anthony, Al DeLory, bass (double date)
12/14 8-11PM Sun. Sound, Clairette Gene Page, Ben Barrett, Colpix ,bass
12/15 2-5PM Sun. Sound, Dave Pell, Liberty
12/16 1-4PM United B, Girl, Ern. Freeman, Sid Sharpe, Phil Allen, bass
12/16 7:30-10:30PM Gold Star, Girl, Fred Darien, Cordak, Wally Peters, bass
12/17 7:30PM-10:30PM Continental Casual, Liberty Dance Party, Dave Pell
12/20 10:30AM MacGregors, Art Bodun, banjo
12/20 2-4PM Gold Star, Don Ralke, Devepe... 2 demos
12/20 6:30-10:30PM American 11386 Ventura Blvd. Studio City, Rene Block, Mira
12/21 10:30AM MacGregors, Art Bodun, banjo, Jay Orem
12/21 2-5PM Capitol B, Stan Kenton, Jim Alliott
12/22 9:30AM-12:30PM Columbia, Gloria Lynn, Ed Cobb - Lincoln May., Spectra
12/22 1-4PM Western 2, Instru's Dave Pell/Joe, Ludwig & Kussies ?, bass & guitar
12/22 7-10:30PM Columbia, Simon/Garfunkel, Bruce Johnson
12/23 9-12Noon Columbia, Gloria Lynn, Ed Cobb - Linc, Spectra
12/23 1:30-2:50PM Gold Star, Al Allen - Len. Mal, PSA Jingle, Malarsky, Rhy. & Elec.
12/28 10-1PM Westwood, Don Ralke (3) Dick & DD
12-29 3PM 1 hr. RCA C, John Manne, Jingle
12/29 8-11PM Capitol B, Hank Levine, Capitol
12/29 Harmony Hse. Chester A&M H.B. (2)
12/30 1PM Nash. W, bass and all, Marlboro jingle TV H.B.
END of 1965

Looks like things heated up a lot playing bass on Motown dates this past year. Hal Davis yes, as the main producer in their West Coast office. Very sharp producer, a little strange at times, but I chalked that up to the fact he was lame, walking with the cane. Basically, I liked him and

he liked my bass playing. Years later when bass player Chuck Rainey finally moved out here from NYC, early 1970s, where he had only been recording since middle 1960s. Rainey had no idea of the early west-coast Motown recording scene.....to Bass Player Magazine years later, I think out of jealousy (in retrospect, I'm sorry I referred him for recording work in '70s as I did with many new good bass players in-town) but inre: Rainey, there's always someone..... He pointedly said during his interview with them, that 'Carol Kaye did *not* do any Motown recordings." How would he know? He wasn't around nor even recording in the early 1960s! Sad how some will act out of jealousy, IMO, he once said he didn't like L.A. musicians, I stayed away from him.

When Rainey said that, the editors issuing the book Bass Player then interviewed Motown producer Hal Davis who was quoted for sticking up for my Motown credits, saying:

"Carol Kaye did indeed *do all the credited recordings she claims for Motown*" on Rainey's page of the book to rebuff what he said, it's not in my section....just so people know. I never knew years later, after the 1970s when I was still actively recording and playing concerts with Joe Pass and the great Hampton Hawes, and was voted #3 on some magazine polls in Elec. Bass Jazz category, that I'd ever have to fight for my credits a few years later, that was a surprise. But you're soon forgotten I found out, when you're out of sight.

There are two Mix Magazine interview articles where engineer Armin Steiner (Oscar-winner at Fox) stated about the Supremes staying at his house while we were recording their tracks out here early 1960s on, and other things, including the letter (see in the back of the book) by Jobete President and producer (former partner of Phil Spector, Philles) Lester Sill sticking up for my Motown credits too. Bass Player had printed some slanderous things against me, which influenced people to write me condemning me for "trying to claim a 'dead black-man's credits'", that's how bad it got, I couldn't believe it, which caused me anguish at a time when I was crippled up, living in bad pain. The book writer who later slandered me, also had called me one time, posing as a "big fan of mine" and started to ask me a question and then proceeded with screaming at me in the phone -- crazy....be sure to see a pic of Lester Sill's note on my website backing up the fact of my motown credits with his note, he was the President of Jobete for Berry Gordy at the time. Lester was sure righteously angry at that magazine, he knew the truth.

Even Phil Ramone, noted producer of the 1970s, was quoted about being aware of the many 1960s Motown hits that were done in Hollywood that "Carol Kaye played on" for which I'm very grateful to him for, a wonderful person. I am proud that I helped Detroit Motown originator bassist, James Jamerson get work out here in the studios when he moved here in the 1970s - I was the only one who initially helped him.....it was no secret back then that with his wonderful bass playing, he helped start Motown. At least 9 bass players recorded some more Motown 1960s hits out here too in Hollywood later on. James seemed very nice on the phone and I'm glad I could help him get work here. Perry Botkin Jr. once told me, "you guys were doing so

much work for Motown, I couldn't get any of you sometimes to work dates, and I always thought that Motown was a new L.A. recording company - I didn't know that it started in Detroit."

Motown tended to do some of the Supremes things out here (see Armin's interviews Mix Magazine) when they stayed at Armin's house. My kids met the Four Tops and Stevie Wonder, others are noted in the LOG too. When I gave my seminars later beginning in the 1970s, everyone seemed to know about James Jamerson - who he was and what he did in Detroit for Motown plus I was always talking about him at my seminars giving him his due for his great Motown recordings. He wasn't as unknown as a later book-writer tried to claim. It was sad he died much later after his car accident injuries -- driving late at night from a Baldwin Hills party, sadly. We all respected and admired him and his fine playing. The early Motown Detroit recordings were greatly admired by all of us in the Hollywood studio work. But we all contributed some too.

One of our Motown studio musicians was later the President of the Local 47 Union, and others worked in the Union on the Board too. Earl Palmer, the most-esteemed Hollywood drummer by Motown, was Secretary-Treasurer of the Musicians Union in 1970s into the 80s too. See what Earl writes about our Motown recording work in his great book: "BackBeat, The Earl Palmer Story" for sale, Amazon.

Also listen to our great Frank Wilson "Do I Love You" U.K. hit dance-record and Frank's BBC Phone Interview Broadcast confirming the Hollywood Studio Musicians' recording work - he personally named in his BBC phone interview, names like Earl Palmer, James Gadson, myself etc.) at the following URL. We all loved to record Motown music, Barry Gordy especially seemed fond of Earl and his great playing - he came to Earl's funeral wake. Frank Wilson, always a very nice man, sharp at writing and producing too later became a minister of a church in Pasadena. This URL shows the real grooves that Earl could play, as well as Gary Coleman's very distinctive vibes sounds, and yes I remembered this when I heard the recording:

http://carolkaye.com/audio/Frank_Wilson_Do_I_Love_You.mp3

http://carolkaye.com/audio/Frank_Wilson_Recorded_Interview.mp3

1963 in Billboard Magazine: MOTOWN OPENS COAST OFFICE Hollywood: Detroit-based Motown Records has opened an office here to handle a.& r. and publishing activities. Marc Gordon and Hal Davis, two Los Angeles indie producers, have been signed to operate the branch.

Already signed to the label by Gordon and Davis are Brenda and Patrice Holloway, 17 and 12 years old respectively and a 17-year old Canadian singer Clive Clerk.

Besides uncovering New artists for Tamla-Motown, Gordon said he and Davis would record the label's other artists who would fly here for sessions. Already scheduled is an LP session with Little Stevie Wonder, whom Gordon has obtained a spot for in the forthcoming film "Muscle Beach Party."

Gordon said he would be looking for talent in other areas besides rock and roll. He further explained that he would represent Motown's two publishers Jobete (BMI) and Stein Vanstock (ASCAP). Both he and Davis would represent International Talent Management in procuring bookings for Motown artists in this region."

More about the year 1965.

I'm amazed writing this decades later, of all the work we were able to do, it was a steady diet day and night. On some of the rare blank pages in my Appointment book, they are loaded with school appointments, doctor appointments, errands with and for the kids, so aside from an occasional trip (like Lake Tahoe), it was a steady diet of work-work-work. Actually I didn't mind it, it was exciting for awhile, it all helped me forget the past, while a new life unfolded of being needed, and enjoying a prosperity the kids and I never had before. Anny was home taking good care of my kids and when she'd go to her sister's place on the weekends, I'd run down to Long Beach to get my mom to stay home with the kids while I worked weekends too.

I enjoyed working hard, building a new life for us all, and sure wasn't lonesome, I was an equal among the wonderful Studio Musicians - most of the music was good, easy to create good grooves to, and working with great artists with my ol' favorites like Frankie Laine, Kay Starr, Ray Charles, Bobby Darin, Laurindo Almeida, Cannonball Adderley, Quincy Jones, Bob Florence, Ernie Andrews, all Jazz-oriented was inspiring. Working with the big-names like Patti Page, Doris Day, even in some of these new commercial styles was a good feeling. Was I over-awed to work with the "stars"? Not really, it was business, and besides you're liable to stand next to them at the food stores too. Hollywood creates entertainment via movies, TV shows, hit records yes, but it's also more a business place than anything anyone can imagine. I liked that. Order in one's life is always a blessing.

And I loved the new artists too, Mel Carter - Hold Me Thrill Me, Band of Gold, soulful nice singer, PF Sloan (interesting material, nice man), Little Richard, Jewel Akens - great leads - nice man, Dobie Gray - In Crowd, another nice lead singer so soulful, Nancy Sinatra (very natural nice person, good singer too), Jan and Dean - unusual duo, Duane Eddy - nice fellow - good player, Paul Anka - what a voice, very classy person. Herb Alpert and his great talents always amazed me, as well as his respect for us Studio Musicians too, Lettermen a real class act and wonderful singers, so could the Beach Boys (thanks to Brian's coaching), Sonny & Cher's unusual great hit records especially with arranger Harold Battiste, but there again Sonny's producing insured a lot of great stuff.....as did his mentor Phil Spector who started out with Lester Sill an older producer who probably helped him get started.....more on Phil later, he sure

had the golden touch....and also, nice and proud to be on my fellow-musician Jazz star Howard Roberts' commercial albums too, ditto for Billy Strange's hot guitar albums too, and Billy Preston too.

While I never did the Sonny & Cher Comedy Hour TV show years later, I wondered about the above "film call" marked in the 1965 LOG (and later too marked "film" - and I heard this TV show one day lately, with Telly Savalas and Danny Thomas guest-starring and the dance-number of Cher's, yes that's me on that Motown-sounding bass line yes! I had forgotten about that tune and some other tunes used in their show that were separately recorded.

I loved Glenn Yarbrough's singing, and the wonderful Doris Day too, Donna Loren has a nice voice and has long been a star - I did part of an album with her in the 2000s too, still powerful. Was on the Four Freshmen things, they had fantastic harmonies, and some of the rock groups too, Beach Boys of course, gorgeous singing with Brian's great powerful writings, Righteous Bros. setting the standard so high and wonderful to work with too, and wonderful Georgia Carr! I'm amazed at all these fine talents making their recordings in one place, Hollywood.

Some of the rock groups were palatable too, Hondells, Dino-Desi-Billy, Sun-Rays, April & Nino (April's real name is Carole and she's Nino's sister - Nino was somewhat of a jazz sax man), Wilder Bros., Marketts (Batman), Dick and DeeDee, Ike & Tina Turner were some of the much-different soul-rock - Tina just sat there and talented Ike had the ideas, ever since our first time, he was always respectful and nice to work for....no-one knew their private lives .....it was always a musical date with Ike. But I also loved all the early Fred Smith stuff too, tunes like My Baby Loves the Western Movies, Peanut Butter, etc. and we did Harlem Shuffle in '65, another tune of that genre I loved to do.....

Nelson Riddle's name comes up a lot, you can't get any better than those Sinatra arrangements with Nelson, a pleasure to work for entirely as it was with Don Costa, Ernie Freeman, again mainly the jazz-oriented people, but also the fine commercial arranger-composers Jim Haskell, etc. Perry Botkin did his share, as did Jack Nitzsche and Don Ralke, Al Capp, Billy Strange, H.B.Barnum who Jack Nitzsche worked for originally, on and on Rene Hall, and the jingle writers (short and sweet we used to say) and 1965 had some wonderful film calls and TV Shows I did also - Addams Family, Green Acres, Victor Mizzy productions. Chipmunks were a trip (Ross Bagdasarian), as were the fine Johnny Manne Singers who'd sometimes surprise us with his playful "let's cut this turkey!", Tutti Camarata's Trombone albums, (Sunset Sound - where we did some of the Disney music things too); Pat Boone was always nice, had a nice voice, Joannie Sommers too, loved Brenda Holloway, and of course Ronettes did well too, very distinctive.

Ray Anthony things were nice tho' it was Tony Terran doing the leads, not that Ray can't play he can! Sometimes it's easier when you don't have time to practice to have someone else do your leads for you.....for instance, Don Costa a good guitarist had Dennis Budimer do his leads

on one album. Easier than practicing every day to keep chops up. I found that out when I did my own multi-guitar album 1965, as I was hoping to get back to playing guitar live and away from bass which due to a lot of hard playing was changing my left-hand some.....so I tried for a commercial album. And chops were OK but the wrong cut got on the charts, and I couldn't see myself playing that the rest of my life, so I stayed in the lucrative studio work for my family, being captain of my own ship, it was no problem.

Anytime you're doing the best of the recording work from Ray Charles to Righteous Bros. to Simon & Garfunkel, to Beach Boys, on and on, I'd say it's a pretty good business, and soon our lives were improving with the new earnings I made too. A few Studio Musicians tried making extra monies by "contracting" - any of us could get the forms and be a contractor for the extra money, but having my 3 little kids to mother and father yes, I had enough responsibility - being a "contractor" never interested me, so I just charged double-scale to earn more, and that was that. Easy to just play. It was also nice to work for Marc Gordon who later left Motown to work for other companies doing his hits with other groups like the Fifth Dimension. Producer Hal Davis did the most work for Motown - he was very prolific in all his hits, and the likeable Frank Wilson did many calls too, I think very nice Marc Gordon tho' was my overall favorite to work for. Jerry Long, fine composer-arranger did some nice dates too, as well as Rev. James Carmichael.

And who could blame me for loving to do the Mel Torme dates, and Billy Eckstine? Fantastic talents and nice men. One group I never expected the fantastic hits from what we all did for them, Brian Wilson and the Beach Boys. Brian surprised us all as he grew musically from every record date he did, his growth in the music composing was astounding. We worked for a lot of new young guys, but Brian Wilson was confidently heads above the crowd with his writings of the parts he'd bring in for us to sightread. ----------

DOC: Creating Frameworks For Record Dates.

>>>>>>>There's always been Studio Musicians since the 1920s. Comprised of the most-experienced, and usually finest of the Jazz and Big-Band Musicians, they could sight-read and yes, usually invent the finest of lines in all Styles of Music if called-upon to do so yes. They are not known to the general public but made much more money than a touring musician, and were highly respected - it always was a stable life-style in the major recording centers of Hollywood (with all the movies), NYC, Nashville and other recording centers like Chicago, Philadelphia etc. too before movie music was widely done internationally, and the business changed in the late 1970s on.

Now, it's not much of what it used to be: a huge business in 1950s-60s-70s, and yes, it was extremely busy day/night recording in the 1960s and 70s. The requirements were strict: be on-time, always be self-reliant, have good working habits, get along well with everyone, sit-down and pay attention to play well - work - your attention should always be on the music at hand and

the conductor.....we liked that, it was easy to invent in a good stable music environment with everyone pulling together, all for the music.

I wish everyone could have heard what we heard when listening to demos (or artist playing/singing) the songs when we first heard them. You'd have been surprised. It took us only a few minutes tho' to psyche out the tune, and what to do with it, arrangement-wise, lines to invent to make it into a hit record....but if people could have heard it raw, they'd wouldn't have recognized the tune. Not too many tunes (or groups) would have made it without what we did to the music, invented lines to all styles of music, easily laying down the tracks 10-12 tunes in 6 hours.....

The change of keys, the middle montuno parts, the hook phrases, the breaks, changes of keys, the interesting intro's capturing the attention immediately were all needed for the record. It was an intricate process, from beginning to end - a template could almost be made for what we did, but it had to vary from tune to tune, the style, the way the singer sung so we could create the supportive framework, powerhouse band work for it to work, simple or complex....it was a craft.

We could do this because of our past experiences playing live, especially in Jazz, where everyone creates every note usually, playing together well...bouncing off each other's ideas. Add to that mix 2-3 rock guitar players, a keyboardist and you had the interesting combination of experienced musicians who could instantly hear what was needed for each song, the way the singer was singing it, and the style of music...for a good hit record or just a good record for an album, it was easy for us...but we had to learn to forget what we did the minute we walked out of that recording date and on to the next.

When I first recorded 1957, we were lucky to even have a chord chart. The producer asked you to do some fills on guitar, so I'd try this or that, and instantly would get an idea of what he wanted...I wasn't nervous and in fact, I was playing with the heavies in real Jazz during that time, so it was a novelty to do that for Sam Cooke and others on guitar. Singers were excellent back in those days, so it was pretty much fun, tho' I'd much rather have been on a Jazz gig...you grow into studio work and get accepted for all the things you invent, and frame that they like and hire you back again and again - the most crucial was to make the song and the artist/singer/group sound good, to sell records. You buy all kinds of studio gear, it's not the same instruments you use live even in Jazz when you play rock and pop dates - rock players make a mistake and think their stage gear would be the same in recording, it's usually *not*, and your time and technique, plus your musical knowledge and experience in all styles plays a huge role in creating/cutting a hit record. There's a real format you instinctually should follow when creating a hit record..

Arrangers eventually would bring in more-arranged music during the early years, yet it was common to get on the date and have nothing...you listened to the singer, you wrote quick

chord charts hearing them play the tune for you, (or got it off of a demo played)..and quickly figured out what to put here and there, pencils were important to have as much as a good parking place in those days.

Many of the record co's about the mid 60s did want to try with the rock groups making their own records....after wasting tons of money with no product in the can for 2-3 weeks, they begged us to come back and do those records. The tunes would be in all forms: demos, or artist playing/singing their tunes for us. Early on, we were supplied with music paper to instantly write down the chord changes which we'd do in 1-2 passes....

Later on in the early 1960s, they hired arrangers to chart out the tunes with possible lines, but they never did total arrangements for the rhythm sections, always relying on the studio musicians to invent the right lines for artist or group in all styles. From mid-1960s on the tunes were becoming more and more well-arranged (horns and strings etc.) but with the idea the rhythm section still added their ideas.... we were very-much in-demand for creativity as well as the groove.

It's a business, often hard for even live musicians to understand - and no, there was never any "set band" with anyone, everyone was hired independently on their own...what was needed was the finest most-experienced power-house technique as well as creativeness for musicians working closely together to instantly come up with the inter-meshed ideas that worked, performing take after take like a No. 1 take, every day/night of the week for years with little sleep.

In the late 1950s, producers at that time, were scouting the jazz clubs to get jazz musicians doing studio work. Many of the producers at that time, were either jazz fans, or even jazz musicians themselves and knew the value of hiring them, as they created/invented every note they played, the intimate closeness inter-weaving everyone did inventing their parts together all the time.

What one jazz musician plays affects the creativeness of everyone in the group - everyone is an overall composer in real jazz...it's this very intimacy of creating they wanted in the studio work. Those were the experienced creative musicians the producers wanted in this "new music called rock and R&B" for the various styled recordings - they also had great work-ethics and constantly *listened* to everything . That's why most of the 100s of studio musicians are usually jazz musicians and/or big-band musicians who yes, could authentically invent and play rock styles.

To create a hit-record, you don't sit around and "jam" as if you're on-stage. No, you do not have to "learn" the tune at all, it's easy to pick that up quickly.....actually, we all had to dumb down to invent....we were over-qualified yes, but excellent at our craft of creating hit records - that was always what the purpose of record dates were for: creating good-music for framing who was singing and for the song for production values, something the record co. could make money,

they hired us, it's business. We were never "copycat musicians" but with careful listening, planning on what hook lines to use where, break lines, montuno lines, change of keys, riffs here and there, all kinds of frameworks (in different styles) we created to make the song and the singer sound GOOD, that was our job. Sometimes, the way we played would put the energy underneath the singer to make them sing like never before. The music was powerful, you put a *lot* of energy in every take unconsciously.

To do any kind of recording to start with, it's wise to learn as many idea lines as you can for bass, the "bottom" of every hit recording and vital to the sounds of all groups and bands. Our creativity, experience, and self-disciplined professionalism was why we were respected so much and paid so well in Studio Work.

There were usually horns and rhy. section playing together on most all dates until the late 1960s when they began to record with only rhythm section...OK with us, we could "imagine" what parts by that time in our careers would be put on-top. However, most became aware that that they could *write arrangements around the creativity of the Rhythm Sections, what we invented to begin with...so usually arrangers copied some of our laid-down invented licks and it all sounds like it was "arranged"...it wasn't - all else was dubbed on later .....the creative Rhythm Sections did most of the work! It was easy to imagine the song and the way the singer would sing it...we had done so much recording by then that too was easy to do, tho' harder in a way, it was much more fun to have the horns record with us to bounce off of, but you do what you can.

RECOMMENDED....Recommended for Studio Musicians' real History -- The following books are excellent and present Studio Musicians as we really are/were:

September In The Rain, a biography on Nelson Riddle, tremendously great Arranger!

The Oracles of Del Phi, an autobiography by Bob Keane (his name was spelled Keene in 1960s), fine prolific producer (Ritchie Valens, did some Motown producing also - Barry White - yes I'm on bass on 1960s Barry White hits and 1950s Ritchie Valens hits on guitar etc., others).

Back-Beat, The Earl Palmer Story, #1 Studio Drummer on records (many many hits) since 1947 through 2000's, created many fine drum styles in Hollywood (began recording 1947 in New Orleans).

And the new Howard Roberts Tribute Film Documentary, with most of our interviews in it....a great film with many Film composers, some very famous VIP musicians in it as well as great music. Also, I am preparing my book too, others too. There's also much film in the can, awaiting to be finished for public consumption of our interviews in the past.

PS. With singers like Nancy Wilson, Mel Torme, Ray Charles, Bobby Darin, Righteous Bros., others etc...it was all so easy and fun to create with the greats like they were/are....but there

were many-a-singer who was just so-so. Most of us continually had good attitudes, we all pulled together to do our best (no matter what it was, if you didn't like something, it wasn't a hit - we liked the challenge and cared about the music), and make a hit out of very little at times. It all seemed to work for those hit records we all did late 1950s, all of the 1960s and into the 1970s are still the hottest-selling records of all time worldwide, according to Musician Union records. Still the best-sellers overall. The tune is paramount...and you craft around what the singer can do....on the side sometimes, a couple of the musicians sometimes would bet on if they'd get only 1 hit record, but that was pretty rare...you did have your 1-hit wonders yes.

Some weren't very talented...but mostly, everyone liked the singers, most of them were real singers, easy to create/play great backgrounds for. About the late 1960s tho', things began to change with the record co's.....and more and more, lesser-talented singers were then groomed to be "stars", inc. groups - sometimes a group was formed around a "hit-track" we cut....the music cut first and then a group of nice young men to play and sing on-stage was formed after the music (T-Bones, Marketts, Hondells etc.). We all did our best to create a hit for everyone no matter what....that was the "fun" of it: the challenge, however, you do get tired of very little sleep over the years, and changes in the industry in the late 1960s. It wasn't fun anymore.

No you don't "write the music" as some have said - you hear and can easily write out the necessary chord changes if there's no music, as in the late 1950s and early 1960s record dates mostly. You could simply, and with speed, just write out the chords. You only needed some paper, or better, some music paper to quickly write in a lick or riff you think of as you could forget it in a second too, it was a quick environment of creating. You have to quickly forget it all when you walk out the door to go to the next 3-hour date of that day (and 4-5 more tunes to create lines for and record that date)...on and on no matter what style music. It was all very quick for inventive musicians - mainly rhythm sections but even some horn players could instantly figure out background horn parts too. Please note, the music for movies and TV was great back then, because most were excellent Jazz musicians....you're hearing fine Jazz patterns written all the time in all those composed TV shows and movie scores. Some great improvised solos too.

There's been Studio Musicians since the 1920s, working quietly on record dates, movie calls and later, TV calls...never publicized, it was a good business, recording music day and night. We were never known by any other name except occasionally the 50-60 of us No. 1 Call Top Studio Musicians called "the clique" (all completely independent of each other - never were a "band" at all, like some seem to need to hear....they want Studio Musicians to be like their rock-bands, formed bands, but Studio Musicians are just the opposite:

They're totally independent professional musicians put together by a producer and/or a Recording Contractor for a record date, not ever a "formed band" no) - the Top First Call Studio Musicians were sometimes called the "Clique" - similar to the top ones in Nashville being called the "A Team" but other than that, we were always known as Studio Musicians - no formed

"band" for anyone, we were all independent of each other.....with the best musicians also working in the more stricter tougher more stable movies and TV film-show work. All were in the Musicians Union. See LIBRARY - FAQ pages at my website for more info: www.carolkaye.com/

In A Nutshell: Producers of the late 1950s were old-guard, they didn't know rock n roll but did *know* (as they were either fans or musicians) the Jazz musicians knew how to compose instantly as a *band* with complete ears for what others were doing in all styles of music also.....so they'd go out to the 100 or so Jazz clubs LA had back then in the 1950s, Jazz, real Jazz (not this later-fusion rock-jazz they play today in Jazz Festivals, from what I see, there's very few today like in Detroit, that have real Jazz at their Jazz Festivals etc.).

Producers would ask the sober ones to work studio work....it paid 5-6x as much so yes, many of us said "yes".....it was early rock, but some of that, the Hully Gully stuff, was fun, and you had fine Jazz creative drummers like Earl Palmer, Sharky Hall and Jesse Sailes plus the string bassists, all Jazz musicians too, it was easy work, it all paid well, you were respected, and you took better care of your families that way. Enter the white rock n roll, Beatles etc. and producers became younger and younger, and they had no idea most of us were Jazz musicians, but used us and they liked our invented lines.

The engineers? Knowing who they had for musicians in the studios consulted with us to make sure they got the same sounds we were getting in the studio. They'd check our sounds by walking in the studio to check, and having great ears they faithfully recorded our sounds. Producers were thrilled with the instant creative lines we all came up with, and the hits began coming in and $$$$, everyone was happy. But we as studio musicians knew eventually, with change of styles of music and our own ages, it would all eventually stop. It was a young person's business, most of us (those qualified for the tough music) also did movie and TV-show film work which was booming in those years 1960s-70s. Add to that, rock groups began recording their own stuff with help of 2-3 Studio Musicians (and drugs in the 1970s.....no-one used drugs in 1960s - our drug was Coffee!)....and the synthesizer came into being, styles did change, we were burned out by 1970 of recording day and night, not enough sleep for a decade anyway, a few of us had quit and if you notice, none of the 1960s groups had hits then in the 1970s too.....on and on, I was sick of rock n roll, it had turned to "cardboard music" by 1969 IMO, and I quit. When I came back a little later, I accepted the dates I ONLY wanted to do - Ray Charles, Henry Mancini, etc. and the great scores for movies, TV as well as other nice record dates.

Others followed me - some quit, Earl Palmer became the Musicians Union Vice-Pres., others went on the road (Byrds, Crusaders, LA Express, Joe Cocker, other name-groups), some went back to Jazz, we were tired of what we were asked to invent for and record.....and the music? The stage-groups cut their own rock with the help of 2-3 Studio Musicians, but in general IMO,

the music in general got worse and worse. Even the methods of recording changed greatly with the new producers and new Studio Musicians who got on the scene, not fully aware of how we all did it, with mainly horns and rhythm sections together, with little or no EQ or compression, but more natural sounds. Iit suddenly changed to Star Trek kind of control rooms with huge boards of sliders that could put even a so-so singer's voice "in-tune", it was all engineering it seemed later one. Even one-on-one recording, only has one person's feelings on the record, completely isolated from each other and not the power and feeling of many musicians playing together at the same time in a band, the more-desirable power-house great musical-feeling band. You wondered where that anemic stuff would lead. People asked me later in the 1980s and I said "watch for the beautiful Latin American music to emerge again", and it did. But aside from that music, it's narrowed down to very little music and lots of gangsta and violent stuff unfortunately.

Now.....let's talk about schools....everyone learned from Private Teachers in 1940s 1950s CHORDALLY. They had to play and invent on Standards (Jazz comes from Standards) which had many many different chords moving around in the great songs.....I was teaching then too from 1949 on into the exciting innovating 1950s. Everyone taught CHORDALLY -- you had to with all the chords and substitute-chords of the tunes. Musicians who took lessons learned quickly and got out to play gigs in a matter of weeks, months at most back then.

Later on, those teachers died out and so now, the former rock-teachers turned "jazz" teachers who didn't know how to teach standards and jazz, used note-scales and a bunch of non-musical made-up malarky to teach "music" with - they weren't there to play with the fine Jazz musicians and don't know how the improvising was learned -- most didn't learn from the older teachers imo. Few stand much chance of even learning real music improvising (soloing) in schools especially in the money-making private schools, be careful - a lot of nonsense seems to be taught around the note-scales stuff.....I mentioned this to a fellow Jazz musician and he sputtered "well everyone knows you play the chord, soloing on the chord changes, not note-scales!".....he didn't know about proliferation of note-scale schools, and tho' I never saw him get angry, he got angry at that revelation!

There are a few of top-of-the-line excellent schools like Eastman School of Music, Michigan, etc. that are great, and I applaud the many Educators keeping alive the good music for their students, they are overworked, underpaid and fighting an uphill battle to keep alive the general good feelings of good music for their students, having no time for much else. Most of your Universities and Colleges do have great Music Educators keeping the music alive and doing their best to instill fine musicianship with bands, marching, concert and swing bands. It's always been the private teachers' jobs to help create the training for soloing as the real teachers in accredited schools simply don't have the time to try to do that.

CHAPTER 17. 1966.

Jan. 3 2-4 Gold Star B, Jim Haskell
1//5 9/11AM Harmony Hse. H.B. Sy - Mike
1//5 1:30-4:30 H-R Art Barduhn, Hi-Hat
1//5 8-11:30PM Capitol B, Lettermen, Steve D.
1//6 Joe H-R (2)
1//6 4-6:30 Paramount, Promise Her Anything, Phil Kahgen
1//6 7-10PM United B, Freddie Cannon 2 tunes, Don Lanier
1//6 10-1 Western 2, Joe Green, film "Bed of Roses"
1//7 2-5 Western 2, Joe Green, film "Bed of Roses"
1/10 2-5 Western 2, Barry Young, Sid Sharpe
1/11 Hospital
1/12 Hospital
1/14 12:30AM-3:30AM United B, Marketts United B
Note: I always tho't they got us out of bed 4AM to do this track, but evidently I'm the only one to "get out of bed" since I had a medical procedure and was in-bed recuperating. It was spontaneously booked quick to follow-up on the new TV show just released then.
1/14 10-1PM Capitol A, H.B. Instrumentals 2 Tracks Premore
1/14 2-5PM Capitol A, H.B. Instruments 2 Tracks Premore Earl Palmer
1/14 8-11PM RR Annex Ken Rogers, Chuck Sagle (all)
1/17 10AM-12:30 Gold Star, Gene Page, Lou Bedel
1/17 2-5 Columbia A, Joannie Summers, Ben Bar.
1/17 6-9PM United A, man, Don Len. Warner Bros.
1/17 9:30PM Spectra Sound, 6110 Santa Monica Blvd., Dave York, EB Music, 2
1/18 9:30AM-12:30PM Western 3, Steve D. Beach Boys
1/18 4:30-7:00PM CBS Valley, Will Kane TV Pilot, 4-Star TV, Roxy
1/18 8:30PM-11:30PM United B, Girl, Don Len. Apollas
1/19 9:00AM-12Noon Columbia small, Gloria Jones
1/19 12-3PM Capitol B, 4 Preps, Lincoln guitars and bass
1/19 4-7PM United B. Instru's Don Len - Lee Haz.
1/20 10:30AM-12:30PM Harmony House Chester
1/20 2-5PM Capitol B, Billy Preston, Ben Bar.
1/20 7PM-10:30PM Columbia A, Joannie Sommers, Mort Garson, Ben Bar.
1/21 9-12Noon Universal TV Jigsaw Pilot, Bobby Helfer, Stage 10
1/21 2-6PM Columbia A, Doris Day, Mort Garson, Ben Bar.
1/21 6PM Capitol A, 1 tune Overdub for Dave Axelrod, paid Leader fee (½ Hour)
1/21 8-11PM Western, Gene Page,
1/22 11AM Bob Ross, my album
1/22 7-11:30PM Gold Star, Brian Wilson, Wouldn't It Be Nice, Steve D. Beach Boys 1 track
1/24 9AM-12 Noon, Radio Rec. A, Jan Davis, White Whale
1/24 2-5 Western 3 Beach Boys, Steve D. 1 track

1/24 8-11PM United B, Batman/Marquets album, Don Lanier
1/25 1PM Universal #10, Bob Helfer, Jigsaw Pilot TV
1/25 7PM H-R E 12 1 track Helen
1/26 11-2PM Western 3, Sun Rays, Don Ralke, Talent Fiscal, Tower
1/26 3-6PM Western 2, Sun rays, Don Ralke, Talent Fiscal, Tower
1/27 1-4PM Western 3 SunRays, Don Ralke, Talent Fiscal, Tower
1/28 10AM all Day ,10-1 and 2-5 double, Western 2, Billy Strange, GNP
1/28 10:30PM Columbia A, Al Capp, Ben Barrett, Mel Torme
1/29 11:30AM - 2:30PM United B, Nancy Sinatra, Don Len.
1/29 2-6PM United B, Nancy Sinatra, Don Len.
1/29 9PM Colonial House, VIP gig David Street
1/31 9:30AM-12:30PM Gold Star, Gene Page, Lou Bed.
1/31 2-5PM Western 3, Beach Boys, Steve D.

Feb. 1 10:30 my album Bob Ross
2/1 6PM H-R Helen, for Ben Weisman 5 tunes
2/2 9AM-1:30M Dano and bass, Jan & Dean film, Urban Theilman, Fox
2/2 2-5PM RCA B, Frankie Ortega, Dave Otto, Marrocco, bass
2/2 8-11PM H-R Joe Leahy,
2//3 10-1PM El Do, 2 men, Barry Devorzon
2//3 10PM RCA A, Jingle Jimmy Henderson, Al Capp, Joe Wamac, 1 hr.
2/4 9AM - 12:30PM Western 2, Billy Strange, GNP
2/4 2-4PM Gold Star, Don R.
2/4 4-7:30PM United B, Bantams, Don Len'
2//5 9AM-12Noon, Western 2, Clairol ad, Billy Strange jingle
2//5 H-R 1 track Helen
2/6 10AM-12Noon Beverly Hills, H.B.
2/7 8PM Capitol B, H.B. Lucky Lager jingle
2/8 9:30AM-12/30PM Western 2, TV pilot, Ben Barrett, Filmways TV, Vic Mizzy
2/8 2-5:30PM Columbia B, Rivingtons Group, Jerry Long, Blaine
2/8 8PM-12Mid, United A, Nancy Sinatra, Coca-Cola Jingle, Billy Strange
2/9 10-1:30PM Harmony Hse., Brenda Holloway, Frank Wilson, Motown
2/9 2-5 Capitol B, Cindy Malone, Barrett - Axelrod
2/10 10:30AM, Gold Star 1 hr., Sue, Richard, Al Allen
2/ 10 4-7PM Western 2, Gene Page, guy, Colpix
2/10 7PM 2 tracks, Gold Star, Len, ODs
2/11 9AM-12:30PM Western 3, Beach Boys, Steve D. Capitol
2/11 2-5PM Gold Star, Sonny & Cher, Harold Batiste, Bang Bang - Atco
2/11 6PM El Do, Jerry Styner, 1 track
2/12 1-4PM David McCallum, H.B.
2/14 12 Noon Gold Star B, John Cole, Bunny Botkin, 1 track
2/14 9-12 Mid. Capitol A, David McCallum, H.b.

2/15 9-12:30PM Bruce & Terry (Melchior) Bruce Columbia, big
2/16 2:30-5:30PM, United B, Picture, Rene Hall
2/16 9PM-12 Mid. Capitol A David McCallum, H.B.
2/18 - 3-6:30PM Sunset Sound, Tom Ed./Mort Garson, We-3
2/18 8-11P Capitol B, E Guitar, Billy Strange
2/19 9/30-1PM Capitol A, Classic Singers, Hank Levine, bass
2/19 2-5:30PM Capitol B, Willie John, H.B, Ben Bar.
2/19 2-5:30PM Capitol A, girl/guy Dave Pell
2/19 8-11PM Capitol B, Al DeLory, John Cole
2/22 10-1PM Western 2, Tommy Oliver
2/22 4:30PM-7PM H-R, TV jingles, Joe Leahy, El Verso
2/23 9AM-12:30PM Columbia small, blaine, Kui Lee
2/23 3PM-6PM Gold Star Greenwoods, Wally/Rick, Kapp
2/23 8PM 1 hr. Nash-W jingle, rhy - H.B.
2/24 Midnight-3AM Capitol B, Willie John, H.B
2/24 3AM on, double date, Capitol B, all night Willie John, H.B.
2/24 10AM Gold Star, 1, jingle Al Allen guitar SFO Heli., Lennie M.
2/28 8:15AM-12:15PM RCA A, Ann-Margret Picture, Phil Kahgen
2/28 3-6PM RCA A, DeVorzon, Bunny Botkin, Darlene Carr
2/28 6-9:30PM RCA B, Danny Hutton (man), Gene Page

Mar. 1 10AM-1:30PM United A, Gene Page, Van Dyke Parks, MGM
3/1 4PM 1 track Westwood, Wilder
3/2 10AM-11:30AM H-R
3/2 7-12 Midnight RPM Ray Charles. Mike Ag.
3/3 3-6PM United A, Young Folk, Joe Hooven, Claire Ross
3/3 Pd 4 hrs, as 3/1, Western 2, Sid Garris, 2 Men (Blood Bros.), Warner Bros., Bob
3/3 7PM H-R Jerry Styner, bass, 4 tunes
3//4 10AM 1 tune Harmony House, H.B.
3//4 8-12 Nash. W H.B., banjo and 12-str.
3//5 8-11PM Stevie Wonder Shrine Show concert, Jimmy Smith Trio, Oliver Nelson big-band, and Little Stevie Wonder
3/6 2-5PM Western 2, Brian Wilson, Beach Boys
3/6 9:30PM Dave Street gig
3/7 9:30AM-12:30PM Harmony House, Brenda Holloway, Frank Wilson, Motown
3/7 1-4:30PM United B, Nancy Sinatra, Don Len.
3/7 7:30-11PM Gold Star, Tina Turner, Phil Spector, Don P. Philles
3//8 9AM-12 Noon, United B, Nancy Sinatra, Don L. WB
3//8 2PM Gold Star 2T Don Ralke
3//8 6:30-8:30PM Gold Star, Jerry Riopelle, 2 demos
3/9 9:30-2:30PM 5 hrs., Har. House, Brenda Holloway, Frank Wilson, Motown
3/9 4PM Nash-W Mustang jingle H.B. 1-1//3 hr.

3/10 12:30AM to 4AM Western 2, Brian Wilson, Beach Boys
3/10 9:30AM-12:30PM Capitol A, H.B., Old Lady
3/10 3-5:30PM 10-H (TTG), Ben Barrett ,Mothers, Frank Zappa
3/10 6:30PM Gold Star, 1 hr. SPO Heli Jingle, Al Allen, Len.
3/10 8-11:30PM 10-H (TTG), Dave Pell, Dave Wells-Lew McCreary (Trombones album?)
3/11 10:AM-3PM Gold Star, Don Ralke
3/11 8-11PM 10-H (TTG) ,Dave Pell, Bobby Vee, Ernie Freeman
3/12 2-5:30PM RR B, Frank Wilson, Supremes
3/12 6-9PM RR B, Frank Wilson, Supremes
3/14 8-11PM TTG, Dave Pell, Bobby Vee, Ernie Freeman, Liberty
3/15 2-5:30PM Western 3, Bobby V, Dave Pell, Liberty
3/16 10-1PM Sunset Sound, Jerry Styner, Amer. Int. Picture Al
3/16 2-5PM Sunset Sound, Jerry Styner, Amer. Int. Picture Al
3/16 8-11PM 10-H (TTG), Dave Pell, Bobby V, Ernie Freeman, Liberty
3/17 8-11PM Columbia A, Terry Melchior, Keith Allison
3/18 10:30AM-1:30PM United B, Joe Hooven, Sue
3/18 2-5PM Capitol B, Eligibles, Al Capp, Steve D.
3/18 7-10:30PM RCA-B, Glen Campbell, Challenge
3/21 9:30AM-12:30PM Western 2, Vic Mizzy, Green Acres TV, Ben Bar.
3/21 1PM Harmony Hse, A&M, bass
3/22 10-1PM United A, Earl Palmer, UA
3/22 2-5PM RCA A, Bobby Darin, Ben B., Botkin, Bobby Darin "Mame"
3/23 2-5PM RCA A, Joe Reisman, Dave Gates, Ben Bar.
3/24 8-11PM United A, Freddie Cannon, Don Len. WB
3/25 9PM - 12 Mid. Gold Star Cher, Harold Batiste, Motion Pic, Int'l
3/26 1-4PM Gold Star, Jerry Riopelle, Bonnie & The Treasures
3/28 10-1PM United B, Dave Pell, Johnny Manne Liberty
3/28 2-5PM United B, Dave Pell, Johnny Manne Liberty
3/38 7:30PM-11PM Gold Star, Tina Turner, Phil Spector, Philles
3/29 10-1PM United B, Dave Pell, Johnny Manne Liberty
3/29 1:30-4:30PM Cap. B, "Bobby" Al DeLory
3/30 12:30-1:30PM Colt 45 Jingle, Joe Leahy Worchester, Valentines 5330 Laurel Can NH
3/30 2-5:30PM Gold Star, Phil Spector (Don Len.)
3/30 10PM - 1AM Capitol B, Billy Preston, double date til 4:AM Promenade
3/31 10-1PM United Cheve Jingle, Lennie M., Chasloy

April 1 9:30AM-12:30PM H-R Joe Leahy, Bobby Sheen,
April 1 3-6PM Harmony House, Joe
4/1 8-11PM RCA, Jo Stafford, Milt Rogers, Dot Records
4/2 2-5:30PM United A, Phil Spector, Tina Turner
4/4 Las Vegas
4/8 12-4:30PM United A, Ronettes, Phil Spector

4/9 12-3PM Gold Star, Son/Cher Harold Batiste, Atlantic
4/9 5-9PM Gold Star, Beach Boys "Good Vibrations", Steve D.
4/11 6-9PM Annex, Dave Pell, Liberty
4/12 10-1PM H-R, Merle Olds, Hi-Hat Dick
4/12 2-5:30PM Columbia, Patti Page, Rocky Cole 12E and bass
4/12 8-11PM Gold Star, Sonny-Cher, Har. Batiste, Motion Pic. Int'l
4/14 1-4PM United B, Nancy Sin. Lanier
4/15 11:30-2:30 H-R, Sam Weiss/Joe Leahy
4/15 3-6PM RCA A, Barrett/Botkin
415 11AM 4 hours, Art Barduhn
4/18 5-8PM Western 2, Tommy Oliver, Filmways
4/18 9-12PM Western 2, Tommy Oliver, Filmways (double date)
4/19 6PM 1 H-R Jerry Styner
4/20 10-1PM Gold Star, Don Ralke
4/21 3-6PM Western 2, Joe Hooven, Santana Records, Marin
4/21 8-11:30PM Gold Star, Ben Barrett
4/22 LV - Sands.
4/25 2:30-5:30PM Gold Star, Greenwood Singers, Wally Brady, Kapp
4/25 7-10:30PM Western 1, Gene Page, Blood Bros. W.B.
4/26 7-10PM RPM Curtis Mayfield, Tangerine, Mike
4/27 8:30-11AM Nash W, H.B.
4/27 1-4PM Columbia A, Motown 4 Tops, Frank Wilson
4/28 10AM Gold Star, 1 track Ray Pohl.
4/28 1-4PM Columbia A, Motown, 4 Tops, Frank Wilson, bring all guitars with bass.
4/29 10:30AM-1:30PM Western 2, Earl P. Larchmont
4/29 3-6PM Gold Star, bring all guitars with bass, Dave Pell, Liberty
4/29 8-11PM TTG, Dave Pell, Liberty
4/30 5-9PM Western, Nancy Sinatra, Don Lanier WB

May 2 9AM - 12:30, and 1PM to 7PM Columbia Stage 5, 1438 No. Gower, Holly.
Quincy Jones movie score, "Walk Don't Run", Cary Grant was there, his last film.
Vi Klein, contractor.
May 2 8-11PM Gold Star, Ronettes, Phil Spector, Philles
5/3 2-5PM Western 3, Tommy Oliver, Filmways
5/3 6-9:30PM Western 3, Tommy Oliver, Filmways
5//4 9AM - 1PM Columbia. stage 5, Quincy Jones Walk Don't Run film, Vi Klein
5//4 2-9PM Columbia, stage 5 Quincy Jones Walk Don't Run film, Vi Klein double date
5//5 8-11PM Annex, Dano and bass, Vickie Carr, Dave Pell
5//6 9AM-12Noon Universal TV, Bobby Helfer, Jack Webb TV
5/7 8-11PM TTG, Russ Arno, Ser Prods, Ernie Freeman, Sid Sharpe
5/9 7-10PM Western 3, Sunrays, Don Ralke, all with bass G. Poole
5/10 7-10:30PM Western 3, Sunrays, Don Ralke, all with bass G. Poole

5/11 10AM-1PM Gold Star, Brian Wilson, Beach Boys, Steve D.
5/11 10-1PM Gold Star, Beach Boys, Steve D.
5/11 7-10PM Western 2, Garry WB
5/12 10AM-12Noon, Gold Star, Don Ralke,
5/12 1-5PM American, Rec's, Ketty Lester, Lincoln, 11386 Ventura Blvd., Tower, Ed Cobb
5/12 7-10PM Gold Star, Lee Young, Melic, Art Wright
5/13 work on my album.
5/16 9-12:00Noon, Sunset Sound, Jerry Styner, AIP film call
5/16 3-6PM United B, Rene Hall, instru's, W.B.
5/17 2-6PM Gold Star, Don Ralke, Chasloy
5/18 2-6:30pm Annex, Gene Page, Dave Pell, Sue Raney, Liberty
5/19 10AM 1 hr. Al Allen, jingle.
5/19 2-5PM Annex, Gene Page, Dave Pell, Sue Raney, Liberty
5/19 8-11PM Gold Star, Sonny & Cher film, Batiste, Motion Pic. Int'l
5/20 9:30-12:30PM Col. A, Barbara McNair, Frank Wilson, Motown
5/20 2-5PM RCA B, Rene Hall, Geo. Freeman, Ser
5/21 2-5 TTG, Sid Sharp/Ern. Freeman, Ser
5/23 8-11:30PM TTG, Mel Carter, Dave Pell, 12 & rhy. Along with bass
5/24 10AM 1 hr. LA Sound, 1313 N. Vine, H.B. Ford Jingle, Barnum
5/24 10PM - 1:30AM 5/25 Sunset Sound, Brian Wilson Beach Boys, Good Vibrations
5/25 Fox Studios, 1 hour TV Pilot, Urban Thielman
5/26 3-6PM United B, Ray Johnson, Ben - John Ser
5/26 7:30-10:30PM Columbia-D, Rowan & Martin, Stu Phillips, Vi Klein
5/27 10-1PM LA Sound,H.B. Old Gal, Premore
5/27 2-5PM Gold Star, Gene Page/Shulman, Tina Roman? Atco
5/27 8-11PM RCA B, Bobby Darin, Klein, Atlantic?
5/29 vip gig with H.B. at Fox Hills 8-2AM
5/31 10AM (2) Gold Star, Rene
5/31 8-11PM Sunset Sound, Gene Page Past/Present/Future

June 1 12-1:30PM H-R, Federal Jingle, Hank - Henry Russell Assoc.
June 1 2-7PM RPM Ray Charles, Mike
June 1 8-11PM Gold Star, DeVorzon, Bert, ABC-Paramount, guitars and bass, (Country)
6/2 10:30AM Continental to 4:30PM
6/2 10PM-1AM Columbia, Terry Melchior, Blaine
6/3 10AM 1 hour, 6 E Harmony, H.B.
6/3 7-10PM United B, Lee Hazlewood, Don Len. MGM
6/4 12Noon-2PM NBC, Al Lapin, Sinatra TV Special, bass
6/4 2-5 United A Don Len. Imports W.B.
6/4 8PM Beverly Wilshire, Dave Street.
6/6 11-1PM NBC Frank Sinatra TV Special, Al Lapin
6/6 2-5 Columbia, Barry Young (Ern. Freeman) Sid Sharpe, Col.

6/6 6-9PM NBC, Frank Sinatra TV Special, Al Lapin
6/8 12-3PM United A, Freddie Cannon, Don Lanier W.B.
6/8 3-6PM United B, Lee Hazlewood, Don Lanier, MGM Hanka
6/9 2-5:30PM RCA A, Randy Sparks, Don Len.
6/10 10:30AM-1:30PM Gold Star, Harold Batiste, Hanna Barbara
6/10 3-6PM United B, Deana Martin, Don Len.
6/10 8-11PM Western 1, Tony Terran, Dave Pell, Dano and Bass
6/10 11:30PM - 3:30AM (6/11) TTG, Van Dyke Parks, Barrett, MGM
6/11 2-5PM Col. D, Mel Torme, Barrett, "Come On Home"
6/13 1:30PM- 4:30PM Instru's Rene, United B
6/13 7-10PM United B, Don Lanier, boy, Danny Warner
6/14 10-1PM Gold Star, Pipi, Valiant-Garfield
6/14 2-5 United A, Bill St. Pierre, Hiback
6/15 9-1:30PM H-R, Bud Coleman, rhy. & 12, with bass,
6/15 8-11:30PM Gold Star, Don Ralke, Paul, Talent Assoc.
6/16 2:30PM Russ Regan
6/17 12-3PM United B, Donna Butterworth, Don Len. W.B.
6/18 9-1:30PM Western 3, Beach Boys, Brian Wilson Good Vibrations
6/18 2PM Nash-W. Hal Davis, 1 tune
6/19 10AM Lew Bedell 6124 Selma 2 tunes
6/19 1PM Criterion Billy, Emperor Prod's 1721 Vermont
6/20 3-6PM Annex, Red Skelton, Dave Pell/Lincoln, guitar and bass, Liberty
6/20 8-11PM Annex, Red Skelton, Dave Pell/Lincoln, guitar and bass, Liberty, Van Bernard
6/21 9:30PM to 1AM, H-R, Mothers of Invention, Frank Zappa Barrett, MGM
6/22 2-5PM TTG, Strings, Dave Pell, Liberty rhy and bass
6/22 Columbia-D, Joannie Sommers, Mort Garson, Barrett
6/23 7-10PM TTG, Gilbert Becaucel, Dano and bass, Dave Pell, Liberty
6/24 8-11PM TTG, Gilbert Becaucel, bass, Dave Pell, Liberty
6/27 10-1PM Gold Star, Sonny/Cher, Batiste, Atco
6/27 1:30PM-4:30PM Western, Joe Hooven, Invincibles
6/28 10-1PM Gold Star, Sonny/Cher, Harold Batiste, Liberty Cher
6/28 2-7PM Gold Star, Jerry
6/29 8-11:30PM Gold Star, Harold Batiste, Cher, Liberty
6/30 12:30AM-3:30AM RCA B, Milt Rogers, Pat Boone, Dot, Prem.
6/30 10-11AM OD Dano-fuzztone United B, Frank Sinatra ("Over and Over,The World We Knew")
6/30 1-4PM Sound Records, Yucca & Argyle, Sugar Hall, girl, TIDE
6/30 9-12:00 Midnight Nashville-W H.B. (3)

July 1 10AM Gold Star, Don Ralke (2)
July 2 10AM-1PM Gold Star Ralke Strings, Geo. Poole, all guitars and bass,
7/2 8PM - 12:00 Midnight, TTG, Ventures, Dave Pell, bass Liberty

7/3 2-5PM TTG, Ventures, Dave Pell, Liberty
7/4 10-1PM and 2-5PM double date (times not marked) Animals, Ben Barrett, MGM
7/5 11AM-2:30PM TTG, Animals, Ben Barrett, MGM
7/5 3-6:30PM Gold Star, April & Nino, Jerry Riopelle, White Whale
7/5 7-10PM World Pacific, Deep 6, Dave Pell, Liberty
7/6 10:AM Heiders, Mort Garson OD
7/6 7-10PM World Pacific, Deep 6, Dave Pell, Liberty
7/7 1:30-4:30PM Ryder Sound, Kitty, film Let's Live a Little, Don Ralke, All-Star Prod's
7/7 8-11PM United B, T-Bones, Dave Pell, Liberty
7//8 10-1PM Annex, Sandy Nelson, Lee Young, Liberty
7//8 RCA B, TV Film Monkees, Jack Lee, Columbia
7//8 8-11PM Gold Star, Rex Dennis, Dennis/Anderson
7/9 10-1PM Capitol, David McCallum, Ben Barrett, Capitol
7/11 8-11PM TTG, Sue Raney, Dave Pell, Liberty
7/12 2-5PM RCA C, Botkin, Scopitone, Harmance film, guitar
7/12 8:30-11:30PM Columbia D, Enzo Stefano, Klein
7/12 12 Mid. 1-½ hrs. Nashville W, Jingle, H.B.
7/13 1-4:30PM World Pacific, Chipmunks, Dave Pell (Ross Bagdasarian)
7/14 2-5PM TTG Sue Raney, Dave Pell, Liberty
7/14 7-10PM American, Rene Bloch, MIRA
7/15 8-11PM Gold Star, Cher, Harold Batiste, Liberty
7/18 1PM Stage F, Desilu, Julian Davidson, "Get Smart" TV, Talent Assoc.
7/18 8PM-11PM , Gold Star, Cher, Harold Batiste, Liberty
7/19 8-11PM Gold Star, Cher, Harold Batiste, Liberty, (double date)
7/20 8-11:30PM United B, Don Lanier, W.B. bass and all guitars
7/21 9-10AM H-R, Jingle Henry Russell
7/21 8:30-11:30PM Columbia Pic. Dean Martin/Murderers Row, Klein
7/22 1AM-4AM Prem time (pd for 6 hrs.) Warner Bros. film "Cool Ones", Billy Strange W.B.
7/22 5AM-8AM Prem time (pd. For 5 hrs) Warner Bros. film "Cool Ones", Billy Strange W.B.
7/25 2-5 Gold star, Cher, Batiste, Liberty
7/26 10-1PM RCA A, John Gary, Ben Barrett
7/26 2-5 TTG, Jody Daniels, Dave Pell, Liberty - Mira
7/26 7-10 United B, Del Shannon, Dave Pell, guitars and bass, Liberty-Mira
7/28 1-4PM United B, Rene Hall, W.B.
7/29 10-1:30PM Gold Star, Sonny/Cher Batiste, Liberty
7/29 7-10PM United B, girl, Dave Pell, Liberty
7/30 2-5:30PM Gold Star, Phil Spector, film, Philles

Aug. 2 1-4PM TTG, Pat Boone, Gene Page, Ben Barrett, Dot Recs
Aug. 3 10-1:30PM Gold Star, Brian Wilson, Beach Boys, Capitol
8/3 TTG, "Gil", Evie Roberts, Mosrite Dist. Camelot
8/5 12:15 United A, Lennie, Ford Mustang Jingle 1 hr.

8/5 2-5:30PM TTG, Trombone Album, Eddie Karam, Dave Pell
8/8 1-5:30PM Warner Bros.Stage 9, "Cool Ones" Film, Bill Strange
8/8 11-2:30AM RCA, Brook Benton, Lee Young, 2-½ premium
Phone. CR1-6036 Quincy Jones
8/10 2PM-5:30PM RCA C, Glenn Yarbrough, Jingle Ital. Swiss Co. Botkin, Chasloy-Talent Payments
8/10 1-5PM Columbia A, Patti Page, Ben Barrett,
8/10 8-11PM United B, Ventures, Dave Pell, "Green Hornet", Liberty
8/11 9AM-12 Noon, Columbia A, Supremes, Ben Barrett, Motown
8/11 Nashville-W, KNBC Spot, H.B. Barnum
8/12 9AM-12 Noon, Columbia A, Supremes, Ben Barrett, Motown
8/12 2-5:30PM RCA C, Monkees, TV score, Jack Lee, bass and Dano, Jack Lee
8/12 9:30PM-12:30AM (8/13), TTG, Liberty, The Adroit, Dave Pell/George Tipton
8/13 10AM - 6PM NBC Al Lapin, Rogers and Hart TV Special, also same for 8/14, 8/15 (4PM on), 8/16 all at NBC for filming/recording Rogers and Hart TV Special, Quincy Jones.
8/15 9AM-12Noon, Western 2, Andy DeMartino Group, Andy, Bass and E. and Ac.
8/15 1PM-4PM Warner Bros. stage F, bass and guitars
8/17 10:30AM Capitol B, Lettermen, Steve D.
8/18 9:30-1PM El Do Bodie Chandler, Valiant
8/18 2-5PM TTG, Dave Pell - operatic
8/19 2-6PM United B, Nancy Sinatra, Sugar Town, W.B. Don Lanier
8/19 8-11:30PM RCA A, Jackie Mills, Instrumentals, Fox
8/22 2-6PM Columbia A, Back Porch Majority, Randy Sparks, Columbia
8/22 9PM-12 Midnight RCA, Monkees, Jack Lee - Philips
8/23 2-5:30PM Gold Star, A&M
8/23 7-10PM United B, Dick & DD, Gary Zekley, W.B.
8/24 8-11PM RCA A, Jackie Mills, Justus, Instru's
8/25 8AM Nashville-W Dodge jingle 1-⅓ hr. H.B. Prod's
8/25 3PM Gold Star (2) Don Ralke
8/25 6PM-9PM Studio B, Victor
8/25 10:30PM 1 hr. Hunts jingle, Sound Studios, Yucca & Argyle, Lennie M.
8/26 2-5PM United B, Lee Hazlewood, MGM
8/27 10AM-1PM Capitol B, Lettermen, Blaine
8/27 2-5PM Capitol B, Lettermen, Blaine
8/29 8PM 1 hr. H-R, Ben Wiseman
8/31 10AM-1PM Capitol B, Lettermen, Blaine
8/31 2-5:30PM Columbia D, Stu Phillips, Instru's
8/31 RCA A Eddie Fisher, Jack Lee

Sept. 1 2-5PM United B, Green Acres TV, Ben Bar. Victor Mizzy
9/1 8PM-12 Midnight Columbia, Stu Phillips, Klein
9/2 1-4PM Annex, Lee Young, Melic

9/2 5-8:30PM TTG, man - weird date....Gene Page, bass and ukulele
9/6 11AM-2PM Columbia D, Doodletown Pipers, Mrs. Cunningham, Klein, Stu
9/6 2-5PM Columbia D, Doodletown Pipers, Mrs. Cuningham, Klein, Stu (double date)
9/6 6-9:30PM Annex April & Nino, Peake, White Whale
9/7 10AM 2 hours, Gold Star KCBS spot, Lennie M. Al Allen - Faye jingle
9/7 8-11PM Gold Star, Gene Page, Pat Holloway
9/8 10-1PM United B, Diablo Men's Dress as record date, Bill Strange
9/8 7-10PM Capitol B, Wayne Newton, Blaine, Capitol
9/8 11PM - 2:30AM Premium pay, Cap. B, Wayne Newton, Blaine,
9/9 7-10PM Cap. B, Wayne Newton
9/12 3-6:30PM United B, Johnnie Ray, Lee Hazlewood, Don Len. W.B.
9/13 10AM 1 hr. Western #2 Bus Jingle, Dallas Williams & Sons, Spotmakers, Rene Hall, Ray Evans
9/14 2-5PM RCA C, Jack Lee, Monkees Columbia
9/14 7-10PM TTG, Jody Dan, Marshall Lieb, Liberty
9/14 10PM - 1AM Billy Strange MGM
9/15 9AM-12:30PM H-R Jan jingles, Henry Russell
9/17 10-1PM Universal 5539 Sunset, Hank Levine
9/19 3-6PM Western 1, Rene Hall ,Joe Green Film Score, The Sinners
9/19 7-10PM Harmony House, Ernie Freeman
9/19 11-2AM Premium, Capitol B, Steve D.
9/21 1:30PM 3 Stereo-Fi, Guitars, E. and Ac.
9/24 12-3:30PM Harmony House, Marc Gordon, Liberty
9/24 4PM TTG (2) Gene Page
9/26 6PM Harmony, Howlett Smith (2)
9/26 8-11:30PM World Pacific Deep 6 group, George Tipton, Liberty
9/27 8-11PM RCA A, Jackie Mills, Gene Page, Themes, Fox
9/28 2-5 Universal - Sunset, Joe Leahy ,Worchester
9/29 4-6PM Universal - Sunset, Hank Levine
9/30 9:30-12:30PM United B, Lee Hazlewood, Bill Strange, Jan & Raul
9/30 1-4PM Glen Yarborough Jingles, Botkin, Talent Payments

Oct. 1 2-5PM Gold Star, Ronettes, Phil Spector, Philles
10/3 2:30-6:00PM Western 2, Don Ho, Bill Miller, W.B.
10/3 8:00PM-11:PM Gold Star, Beach Boys, Brian Wilson Capitol
10/4 12Noon-4PM Don Ho, United A, Bill Miller W.B.
10/5 2-5PM Gold Star, Sonny/Cher, Harold Batiste, Atco
10/6 9-11AM Capitol B Coffee Jingles, paid as record date, Earl Palmer
10/6 8-11PM Gold Star, 3 Themes, Dave Pell (Universal)
10/7 10-1PM Universal-Sunset, Ernie Freeman, Dynatones, Han-Bar
10/7 1-6:30PM Western 3, Brian Beach Boys, Capitol 1 Track
10/7 8PM-11:30PM Gold Star, Sonny/Cher Batiste, Atco

10/8 10AM 2 hrs. Sound - Yucca, guitar, Rene
10/8 6-9PM RCA B, Jack Nitzsche Bass and guitars W.B.
10/10 8-11:30PM Sound - Yucca, Platters, Sid Sharpe, Musicor
10/11 10-1:30PM Western, Don Ho, Bill Miller W.B.
10/11 2-6PM Western 3, Beach Boys, Brian
10/11 8-11:30PM Capitol B, Andy Russell, Ben Bar.
10/12 10AM 1 Stereo Del Fi
10/12 2-5:30PM RCA B, Milt Rogers, Jimmie Rodgers
10/12 7PM 2 Harmony, Gene Page
10/13 8PM-12 Midnight TTG, Gene Page
10/14 2-5PM Columbia Andy Williams Ben Bar.
10/14 6-9PM Columbia Andy Williams, Bob Mercy Bob Bar.
10/17 7-10PM Cap. B, Wayne Newton, Botkin
10/17 11-2AM Cap. B, Wayne Newton, Botkin
10/18 2-6PM Western, 1 T Brian, Beach Boys
10/18 8PM-11PM Gold Star, Bobby Darin, Peake Atlantic
10/19 10AM-1PM Stereo Del Fi Instru's
10/19 4PM 1 hr. Gold Star, Jingle, Al Allen, Len Malarsky
10/20 2-7PM Western Brian, Beach Boys 1 T Capitol
10/21 9AM-12Noon Columbia A, Supremes, Barrett Motown
10/21 1-4PM Columbia A, Supremes Barrett, Motown
10/22 Capitol, Sun Rays, Don Ralke
10/24 9:30AM-12:30PM Western, Green Acres, Vic Mizzy, Ben
10/24 1-4PM Sunset Sound April & Nino Tempo, White Whale
10/24 9PM-12Midnight Columba A, Supremes, Ben Bar.
10/26 8:30PM-12:30AM Seattle Group, Sound
10/27 9AM-1PM Sound-Yucca, Brenda Holloway, Barrett, Motown
10/28 10AM-2PM Western, HannaBabera TV Impressions, guitar
10/28 1-4PM Sunset Sound, Jerry Styner, film date, American Int'l
10/28 7-10:30PM RCA A Monkees, Jeff Barry, Blaine, tunes
10/31 1-4:30PM Harmony House, Brenda Holloway Gene Page, Frank Wilson, Motown

Nov. 1 11AM Hal Davis Motown
11/1 2-5 RCA C Jingle, Botkin, Greenfield Jingle
11/2 10AM-1PM RCA C Jingle Botkin, Greenfield
11/2 4-7PM Billy Vaughn House, 4840 Encino Ave, Milt Rogers, Instru's, Dot Rec's
11/3 9:30AM-12:30PM Col. Pict, Murderers Row Film, Klein
11/3 12:30-5PM 5 4-½ hours, til 5PM Col. Pict.. Murderers Row film, Klein (double-date)
11/3 9PM-12Midnight, Capitol-A, David McCallum guitar
11/4 2-5:30PM Western, Beach Boys, Brian, Ben Barrett
11/4 9PM-12 Midnight Capitol A, David McCallum, Ben
11/5 10-1PM Capitol A, David McCallum, Ben

11/7 10-1M World Pacific, Jackie DeShannon, Geo. Tipton, Liberty
11/7 2:30-6PM World Pacific, Jackie DeShannon, Geo. Tipton, Liberty (double date)
11/8 1:30-4:30PM RCA B, OD Murder's Row Ron Smidtt
11/8 9PM 1 Banjo Stereo Del Fi
11/9 10PM 2 Harmony House, Will Hutchison, Soul, Marc Gordon, Motown
11/11 10:30AM 1 Sound, 12-string, Rene Hall
11/11 7PM-10PM RCA B, Al Capps, Kris Jensen, Scott ,White Whale rhy guitar
11/12 2PM Harry Bluestone, 10934 Magnolia, Fuzz 12 1 tune
11/14 4-7:30PM Col. A, Randy Sparks
11/14 8-11:30PM Gold Star, Brian Beach Boys
11/15 1PM 1 Stereo Del Fi
11/15 4-7PM Col. A, Randy Sparks
11/16 2-6PM Col. A Randy Sparks (Duke Beer)
11/16 8-11:30PM United A, P.J. Proby guitars, Geo. Tipton
11/17 8-11:30PM TTG, Jackie Mills, Instru's Mainstream
11/18 3-6PM United A, P.J. Proby, Earl Palmer
11/18 8-11PM United A, P.J. Proby, Earl Palmer
11/20 1PM Hal Davis, Motown
11/21 3-6PM United B Nancy Sinatra, Don Lanier, Rep. - W.B.
11/21 7:30-10:30PM Sound, Gene Page Motown
11/22 3-6PM Nancy Sin. United B, Don Lanier, Rep.- W.B.
11/22 7-10PM Gold Star Botkin, Capitol
11/23 3-6PM United B, Nancy Sin.
11/23 7-10PM Western, 1 Shirley Bassey, Sid Sharpe
11.28 11-1PM Motown
11/28 2-6PM Gold Star Brian, Beach Boys "Fire"
11/28 7-10PM Nash. W Joe Hooven
11/29 2-6PM Gold Star, Brian Beach Boys, "Fire"
11/29 8PM RCA-A NARAS
11/30 11AM-1PM Harmony Hse. Johnny Rivers, Marc Gordon

Dec.1 7:30PM-12 Mid. Col. D, Rock/Jazz Group, Triumphs, Stu Phillips, Ron Brown guitars
12/2 2PM Nash-W, Hal Davis
12/2 TTG, 2 hrs. Dave Pell Univ-MCA
12/5 7-10PM United A, Duane Eddy, American Patrol, Ben Barrett, W.B.
12/6 2-5PM Annex Mike Post, Sandy Nelson
12/6 7-10PM United B, Duane Eddy, Ben Barrett, W.B.
12/7 2-5PM Stereo Del Fi, Gene Page, guy
12/7 7PM- 12 Midnight Sound, gal, Liberty
12/8 11:30AM-1:30PM Gene Page, Ac & E6, (2)
12/8 7-10PM United B, Duane Eddy, Ben, W.B.
12/9 9PM - 12:30AM United A, guy, Roy Caton, GNP

12/12 11-3PM Gold Star, Bob West, Marx
12/12 4-7PM Cap B group, , Steve D
12/12 7-10PM United B, Duane Eddy, Ben
12/13 8:30AM-11:30AM Col. A Haskell
12/13 2-5:30PM Sun. Sound, all, Don Len, Lola Falana, W.B.
12/13 5:30 TTG Mike Rubini, e. And ac, and bass Rub-Hall
12/13 8-11PM Gold Star, Sonny/Cher, "Beat Goes On", Batiste, Liberty
12/14 7-10PM United B, Duane Eddy, Ben, W.B.
12/15 2-5PM Gold Star, Priscilla - Green/Stone, Arthur Wright - Bell
12/15 7-10:30PM Annex, Troy Donahue, Lee Young, Arthur Wright, Stella
12/16 2-5PM Sun. Sound, Don A&M, bass & Dano W.B.
12/16 7-10PM United B, Duane Eddy, Ben, W.B.
12/19 10AM-12Noon Nash-W.
12/19 2-5 United, Scotty Turner (country) Liberty
12/19 7-10PM United B, Duane Eddy, WB
12/20 6-9PM Col. D Ben Barrett, Gene Page
12/20 10-1AM ? Col. D, Ben Barrett, Gene Page
12/21 11AM Heider, 1-½ hr. Yamaha jingle, Clark Burroughs
12/21 6-9PM Col. D Gene Page, Ben Barrett
12/21 10-1AM Col. D. Gene Page, Ben Barrett
12/22 11AM, 1 hr. Gold Star, Lincoln Savings jingle, Lennie, Al Allen
12/22 2-5PM RCA A, Milit Rogers, Bonnie Guitar, Dot Records
12/23 10AM Harmony, H.B.Ford jingle
12/23 4-7:30PM RCA B, Dano, Nelson Riddle, Jack Lee U.A.
12/26 1PM Stereo Del Fi 1
12/28 2-5PM TV Film Pilot, Jack Lee Col. Pic.
12/29 10AM Nash-W H.B. Ford jingle
12/29 1-4:30PM Radio Recorders, "Nate" E6
END 1966.

In a way, 1966 doesn't seem as hectic as the 1965 in booking because....1965 and 1964 were transition years for me. People still hiring me to play guitars occasionally...so I had to keep on carrying the guitars in my trunk with my bass. The Cartage company, Modern Van, was carrying around delivering my 3 or 4 Versatone amps every day I worked. And this might reflect also that I was charging almost all, double scale too, so that cuts out the cheapies. I didn't have to be a contractor to earn extra monies.

Each line on my LOG aligns up with the contracts on-file at the Musicians' Union, except for a few when record companies would purposely change the date we recorded so they didn't have to pay the 20% late fee. If a record company was later than 2 weeks after the record date occurred, to turn in the contract complete with our paychecks to the Musicians Union to disperse

to us (after we paid our "work-dues fees" to the Union when we collected them), then they were charged by the Musicians' Union a hefty 20% fee which could amount in the 1,000s of dollars.

The fix? Merely change the record date, and usually no-one would be the wiser. No-one I know has kept their records all the decades I have - but we all kept records back then. The main thing is that we got paid -- who cared if they changed the dates when we did the trackings of the tunes? Money was what we did it for anyway - we check off our records as "paid" and off we went to more work calls.

We had wrapped up the business of my attempt to leave the studio work and play guitar again by recording a commercial guitar album in-partnership with Bob Ross, the studio-owner and manager of Harmony House, an increasingly popularly-used studio by a lot of producers including those doing Motown productions. Bob was interested in starting a record label, I wanted a good-selling guitar album to help bring in monies to quit studio work and just play guitar jazz again, and so the album looked like a possibility for some kind of hits. We sure all tried for it, the guys wanted to see me do it too, and they played hard, and we paid them Union scale plus too. H.B. and Rene Hall did the necessary arranging for horns and voices (on a few) at decent prices. We settled when I told them to stop all the promo as the wrong cut, a simple rock cut "Ice Cream Rock" was the fav among the DJ's, had gotten on the Billboard Charts with a bullet at about 72 and looked like a hit record more and more. I couldn't see myself going down that rock road, playing that style the rest of my life, I knew it was hopeless - real Jazz died even more as a viable music style and it was easier to stay doing what I was doing recording bass dates in the studios to make a great living..

Bob Ross and his partner saw it the way I did too, nice try, and they appreciated it when I reimbursed them for their expenditures (artists are always liable for all recording expenditures before collecting anything) and we called it a day gracefully. I know I did favors for the wonderful Bob Ross too for recording some things for him and we remained good friends.

My decision to stay doing bass work in the studio recording meant I doubled down to work even harder now but it was OK. I knew someday the kids would grow up, and I could ease off....my kids were wonderful, they shared my life with me in a way, when I took them to dates, they knew what I did to make a living. The recording business was still decent then, not conniving like it would become with back-stabbings and bad business deals but it was headed that way yes as the money rolled in for the various record companies, producers, and even the arrangers made big monies. It wasn't just the Union Studio Musicians and the Studio Singers who had the big-monies for income. It was subtly changing from year to year as the suits more and more appeared on the scene. Even Mike Curb, a very nice polite young man of 19-20 wore a suit, but he was very fair in making sure we got our bonus monies and treated fairly on the dates.

It was surprising tho' to see Mike Curb come in when he was just a kid basically, wearing a suit - he did act older than his years, and always had a certain graciousness you admired. Herb

Alpert also fairly young, never wore a suit and Phil Spector, younger than most of us would come in on outlandish suits of period clothing, not a business suit usually no. He came in like a 1700s English country squire in finery of silk clothes, or like King Henry the VIII (without the crown), we'd smile and couldn't believe him. Also he'd practice his therapist's language on us, since he often said he had just come from his psychiatrist's office. We just tho't he was a little nutsy since he was becoming rich so fast and never quite grew up (in our opinions) to struggle like we all did. Happy with success. But he did do some quirky things. Most of the guys admired his spunk, but some just plain didn't like him.

One day Phil Spector laughingly told us about that had happened recently when he boarded a plane in Florida one day. Evidently he had boarded the plane and walked up and down the aisle and saw some people looking very frightened (or maybe he got sore at someone), so he became upset (I think) and he announced to everyone on the plane "this plane is doomed, you're all going to die on this plane!'.....I have no idea why he did that, but he continued about the fact that PSA Airlines then threw him off the plane and wouldn't ever let him fly their airlines which was OK with him he said. Some Studio Musicians hearing this who were close to Spector said "hell no don't fly with them" they admired him...the rest of us? A few said "well that's Phil Spector" but Earl Palmer and I were in agreement, he's "getting crazy". He was always nice to my kids tho'.

But we all still worked for him, Phil was usually OK to work for - after all, he invented the use of the earphones, the thick isolating baffles (actually, part of the echo-ey Spector sound was really leakages of sounds in the medium-sized studio made small by so studio musicians recorded at the same time, but I'll never tell this secret!), the many mikes on drums and other instruments, and the bouncing of tracks back and forth, his sense of producing was always very innovative....and it was good money for us all -- he didn't miss getting a hit until...."River Deep and Mountain High". That date at Gold Star, seemed more like a party with so many onlookers packing the small booth, than a real record date where you take care of business without hardly anyone around, but it still sounds good on the radio. People were probably beginning to tire of the echo sound maybe, but it should have been a huge hit in the USA like it was in the U.K. It is a good record, heads above anything produced at that time, and jolting in great sounds, so much better than anything you hear, unique when you hear it on the oldies stations.

Other kinds of recordings, the Chipmunks: someone once asked me a question if we played the same (speaking of "speed" I think) on the Chipmunks dates and I answered "it's the same with us yes".....it was in-genius for Ross Bagdasarian to record those voices at slower speed to our music tracks, and the recordings turned out well for they're still selling today. I was very happy to see Brook Benton's name in this year's Log, he's one of my fav singers too. As well as Patti Page, and Doris Day of course, Pat Holloway and Brenda Holloway sung background on the later "Feeling Alright" hit we did with Joe Cocker. They've always been around doing Studio Work and good to see them get their own recording hits going, Clydie King too - they love and

admire good music, and are great singers themselves as well as fine backup singers. They're very nice sincere real musicians!

I do remember those American International Pictures, Beach Blanket Bingo, etc. that we did for energetic Jerry Styner too, a very sharp pleasant person to work for. It was usually Ron Tutt on drums on those dates. He was always on tour with Elvis but seemed available quite a bit in-town too. Good groove drummer, nice to work with. He's still on-tour with some VIP probably Neil Diamond now.

H.B. Barnum, who hired many of us, was practically the only one who knew how to write arrangements for rock, soul, and all those types of music genres end of the 1950s. He and Dave Axelrod were good friends, and so worked together quite a bit and H.B. gave us all scores of great record dates to do. He was the first to do dates for Ike Turner, Ann-Margaret, David McCallum (I did the elec. 12-string fills on his records), many different kinds of music and artists.

As for Motown, yes we did Supremes before this year. It seems that Supremes and Four Tops were mainly recording out here in Hollywood for many years early 1960s. Then we occasionally met other artists like Stevie Wonder which I wrote about before doing the Shrine Auditorium concert with, my kids even met Stevie Wonder, always a nice person to be around, he had buckets of talent at a young age. Hal Davis seemed to be Motown's most working producer, but I enjoyed working for Marc Gordon a lot, Lee Young a lot (Lester Young's brother, drummer for Nat King Cole when he used a drummer), Jerry Long, other producers at Motown too. Everyone worked for Motown, the music was a lot better than pounding on that surf rock for weeks at a time, Motown was a welcome relief.

And I enjoyed the film calls, increasingly something to play that was challenging. Usually no rehearsal. You look at the music, and you record it, that's it. Not every Studio Musician was good enough to do film recording, to be able to create good parts if called-upon to do so, but also to sight-read flyspecks. With no mistakes. Working for the giants of the film industry was some of the most beautiful experiences I've had. I'll never forget being invited out to David Rose's house, meeting his lovely wife and sister-in-law and having a nice chat with a beer and David showing me around his estate where he had railroad tracks built around. He was fascinated with model trains and drove one around his home - tracks there for years, and showed me his steam room where he and Mr. Lear (of Lear Jet) would toy around with steam engines. Lovely man. He wrote some beautiful music too.

I also took to Walter Scharf, an enigmatic composer, dating back to the Roy Rogers film calls even and other beautiful musical scores over the years - I did some nice industrial films for him and was wonderful to work for. I should have taken him up on his offer to come out on his yacht for some sailing! Nor will I forget that one eyebrow of Nelson Riddle's sometimes "stone-face" would raise when I played some great little lick here and there to spice up his bass parts....I knew he loved my playing then. It's moments like that when you get to know these terrific real-

genius composers how great they are as people too, how well they liked your playing. No--one gives compliments in recording - it's strictly business usually. And Henry Mancini, yet to come....another fantastic individual you love, Quincy Jones too being "one of the guys", with his humor and his great blues/jazz themes wanting you to invent bass lines on one-third of his scores too, you don't have to ask me twice. Those were moments on film calls.

But there again I'm getting ahead of myself, I haven't even talked much about Phil Spector either who was later involved in that awful murder decades later which shocked all of us, tho' we knew he had some problems with booze and drugs, that was known, but we could never have guessed something like murder would happen. He did innovate the start of the use of the earphones, the thick baffles to isolate musicians and their miked sounds, and was the first to bounce sounds from one track to another as the amount of possible tracks increased from 2 to 4 to 8, to 16 in a matter of a few years. He was easy to work for for quite awhile but I quit all pop-rock dates in 1969 so can't comment on years later.

Spector also was always good to my kids, was cordial and some of the guys loved him, but some thought he was "crazy" but in a way, producers did sometimes have their quirks yes. You don't take it personally, you're there to do a job and you do it. I know many women jazz musicians who are just like I am, you don't expect men to be treating you like a "lady" no. It's a man's world and you're on *their* playing field, you're all in it together, you are like "one of the guys" and in fact I never thought of myself as a "woman-musician" anyway, to be prissy and demand "respect" for what? Just because I'm a "female"? That's crazy, and some women need to get over that....what matters is how great can you play? For studio work, that demands great musicianship no matter if you're a giraffe or what.....the job calls for that, it's fair...nothing stops if somehow a woman was "insulted slightly, they'd rather have a man who isn't "fragile" and can take the point-blank orders to invent and here's what will be the suggestions.....it's work, it's not a country club.

As for "name" of my job, I was always a "guitar player" or a "bass player"....men never call themselves "male musicians", and women will go farther IMO if they stop separating themselves by calling themselves "women musicians".... You're a MUSICIAN. Figure out how men do it and adopt their outlook, their ways of professionalism, and their ways of playing too, was my motto. Like in "My Fair Lady" some of that "why can't a woman be more like a man" works much better than trying to change the men - man = music, and women can do that too, the music requires it. Look at the fine Beegie Adair, her beautiful solid music all over the cable and playing at Carnegie now too. Whatever job you have, doing the job is the most important than personal self-ideas of trying to change any of the men to "fit your idea of what should be happening." The musical note knows no gender, it's either good or bad.

I did sue Tommy Tedesco through Federal Court for his "dumb cunt" names he called me, there's a Federal against harassment like that. Actually it was a time when the guys yelled "yo, Carol" after I did a particularly great job on a tough movie cue out at Universal was the main

one, he had to say "dumb cunt" to try to bring me down. He was sometimes like that acting like a clown with put-downs, so I'd then retort like "you're kinda sexy for a FAT GUY", all that, you do fight back yes, and I always ignored him, same as was his pal Hal Blaine who later on had been sued by one wife. Hal was always talking low-life terms and muttering insults under his breath too, (which my kids heard too - I stopped bringing them to Gold Star) and I simply cussed them out and they cooled it and were better then. Some just can't hold it down with their crazy dirty talk. Maybe it's because they feel threatened by a "woman" who can play better than them, some will test you. But I found it very rare. I do hear from women in later rock bands who had a time with it, and they were pretty tough women, maybe it probably goes with the style of music = rock.

You grow a thick skin but in Tommy Tedesco's case, after his friend stole my publishing company 1981-2 and I had no recourse (couldn't afford to sue to get it back) for years. I was crippled up at the time and suffered financially as well as physically in pain until my later surgery. It was evident why they came after me, I was an easy target, in bad shape, and my family suffered too. You'll read more about in the latter part of the book "Personal". BTW, I used the Federal Law to sue Universal and Tommy Tedesco to get money for his insulting lowlife comments at work, and received a good money settlement in the harassment lawsuit. So yes, women do have that Federal Law available for anything like that, and it's easy to use it to sue.

No, you're not going to change musicians most of whom are great people anyway, you'll just have a few hardliner "tough" ones maybe who are strange to sometimes deal worth. It's always best if you are very professional, everyone appreciates that the most, and, I've always found it was critical to hone your musicianship to be the best you can be, and overlook some bad talk but still stick up for yourself yes. Having a great sense of humor helps you to outsmart any bad guy - feed it back to him etc. and get the rest of the guys to laugh at him. With my playing, it simply scared a lot of men -- cutting them off at the pass has always been my credo. Back to the early days:

My kids were thriving, Anny was wonderful with them, she was very trustworthy, and some nights I'd come home and she's still cleaning the house. I had to stop her and make her go to bed. The kids loved Anny, they had someone who was always there, making meals for them, someone they could trust and talk to also, a sort of substitute mom. And we managed to make it to Las Vegas or Lake Tahoe, or even Grand Canyon or a nice camping recreational fun place for the kids sometimes for 2-3 days away from home. Peggy was about 14-15 years old, old enough to babysit the other two if Anny wasn't with us, and she looked gorgeous with her hair up too. I never hid anything from the kids, but trained them the regular courtesies of saying "thank-you, I'm sorry, Sir or Maam, and please, excuse me", all the regular niceties of respecting others, always respecting their elders, and others' property.....it was important training for kids to think of others' feelings also. Having good manners helped those kids the rest of their lives.

I do remember one day in the mid 1960s, Pete my son, came home with a bruise on his face. Evidently he got into some kind of fracas at school arguing about "my Mom is a Beach Boy", and some other kid saying "no she's not!" and I was proud of him sticking up for his mom. To this day he remembers it was the son of another guitar player and he got his due, the fellow later had a tough time interestingly, Pete felt vindicated.

The kids knew I was working hard, sometimes they came down to the dates with me meeting so many and enjoying the whole thing - people and musicians loved my kids, they were very courteous and polite but interested in everything and loved people, I had great kids and was proud of them.

I do know tho' at one point, I stopped bringing them to the Phil Spector dates tho', not because of Phil, he was always a gentleman to my kids, but Peggy especially heard a few things said (locker-room stuff) some foul language she didn't like and told me about it. Sometimes I didn't hear what she heard in the booth (mikes were open) but knew a few were talking trash-sex stuff. My son Pete just took my reaction to it, and ignored it all, concentrating on what the what was happening with musicians. He told me later, "that looked like fun mom" meaning playing the music. He took my vibe and only paid attention to the music. Peggy did say tho' "Mom don't ever trust that drummer" (Hal Blaine) ….that was all, wisdom from a 16-year old. Pete took to Earl Palmer tho' who was always warm and generous in taking an interest in Pete and taught him quickly how to play the drums! I stopped taking my kids to Gold Star then.

About 25 years later when Peggy was a big honcho at US West in Colorado with 200 employees to manage and winning awards for her inventive Computer Interface System called S.I.N., coast to coast hookups for all kinds of computers for the Lawyers of US West. She traveled all over the USA and some other countries too with her executive seminars. Having been around Phil Spector and knowing many recording artists, Stevie Wonder, Glen Campbell, etc. in her seminars she used to keep her executive-attending audiences in awe with her tales of being in the booth of many famous record dates her "mom" played guitar on, and then bass on, she was a big hit with her Studio Stories.

BTW, Peggy also helped her boss, Mr. Larry McCormick who I believe was the head of U.S. West. This was a biggie, he was in charge of separating all the Baby Bells in AT&T, a very sharp man she worked for in 1980s and worked helping him with it as his assistant for some early years of the 1980s and from what I heard from Peggy "Mom it could have been so much worse" and adding further how problematic the ATT&T company was…..(all this period was after I lost my publishing company).. It was hard work and she eventually left US West after racking up so many successes in business as Manager of the Law Department of US West. Her new job was as vice-president of Media One a creative job she loved in the 1990s. She created her own niche in the business world on her own terms with no college degree - I couldn't keep her in college after Tedesco's friend stole my company for awhile - she worked her way up, working hard but was successful!

I do think giving my kids their allowances for doing chores, finding their responsibility and confidence of their own talents and abilities by working jobs during their teens as well as having respect for others, and good manners helped. Being forthright and honest with them helped build a world they could trust, real, not fantasy, but a pragmatic stable home life in which to grow and learn how to handle themselves. The kids found their own strengths and skills by working early and finding they could excel in what they do. I wish tho' I could have spent more time with them, missing them a lot during my hard-work schedules.

One more thing in recording work. As I've stated before, once in awhile someone made me the "Leader" or "contractor" as a bonus-pay thing on top of my already usual double-scale fee. Most part-time "contractors" did contracting to make extra money. The Contractor for Studio Musicians has to hire the people the Producer, and/or Arranger, and/or Record Company (and some stars) wanted on the record date. It's certainly that way on the Movie and TV-show Film Calls, about 98% of the time - in only a very few cases can the Contractor use who they wanted to use - they are the go-between to hire the named Studio Musicians wanted.

For the major contractors like the popular Ben Barrett (once a boxer btw!) for record dates and the great Bobby Helfer for the movie and TV-film calls, it was a full-time tough job to make sure all flowed easily, and correctly on-time etc. not only for the sake of the Union Musicians, but also for the Companies. They were the heart of the business. Follow the rules, and everything ran smoothly and successfully. We all liked that. The major real Contractors were worth their fees. I was content charging double-scale and had enough responsibility with 3 children to come home to and be with.

DOC: Magazine Interview - 2007 .

>>>You started off your recording career as a guitarist in sessions for Sam Cooke and Richie Valens. Could you tell us some recollections from those days?

I've been a Professional guitar player mainly Jazz, since 1949....was working in the hot LA Jazz clubs late 1950s, and being a jazz guitar player, coming into studio work from the great jazz gigs playing with the finest top musicians, mostly in the black posh nice nightclubs where you're really appreciated as a jazz musician, it was very different to record pop music fills on guitar for Sam Cooke in 1957.

I was working all the time as a combo musician in jazz since 1949, also playing in big-bands (on-tour with one band for over a year 54-55) etc.... I had no idea who Sammy was at first, but did tune into the commercial radio and heard his new hit of "You Send Me" on the way to the

recording date from what I remember. Hearing that recording gave me an idea of his singing - he was excellent.

The first date was at Radio Recorders for producer Bumps Blackwell, who asked me a few days earlier when he heard me play with the fine Teddy Edwards jazz group at a south Hollywood jazz club, the Beverly Caverns on Beverly Blvd. Others in the combo knew him so I knew he was sincere and I agreed to do a record date for him and did guitar fills.

Playing on that date, I saw how easy studio work was - working in ideal conditions and I personally liked Bumps Blackwell who was sensitive to musicians, good to work for as well as being knowledgeable about music. I found out later, he was a good jazz vibes musician, an experienced producer who also was Little Richard's manager, and a successful man in the music business, with a happy disposition and constant happy aura about him - he loved music. Working for Blackwell was also easy because the older musicians/producers from the 1950s knew about all the fine women musicians in Jazz since the 1920s. It was nothing new to hire a woman, tho' hardly any women were used in studio work at that time no.

Bumps, like other producers of that time (1957), knew that jazz musicians were not only fine players, had the finest technique (necessary for clean-sounding recordings), but also they knew how to instantly invent good parts for a hit recording too. That's what you do every night in jazz, constantly invent to make the group as a whole sound good. And the drug-free musicians could be counted on to be on-time, and be fine professionals too.

Blackwell had been using Rene Hall on guitar (that's who you hear on Sam Cooke's You Send Me) and I took his place because of a split between Bumps and Rene at that point, and the rhythm guitarist was Cliff White. He needed a fills guitar player. Drummer at first was Charlie Blackwell (also a jazz drummer) Bumps' brother, and then Earl Palmer new in from New Orleans did a ton of his dates and others also. Jazz bassist Adolphus Alsbrook on string bass.

While it paid very well, studio work was still sporadic and it took awhile before I could count on it for a full-time living (about 1960), and so I was dubious about it for awhile. Also, it was rumored that if you did studio work you'd never get back to jazz. I was gaining a very good reputation in bebop jazz both as a soloist and in comping...guitar wasn't used in jazz that much, as most couldn't play solos like horn players but I could and was in-demand. I loved doing jazz gigs, and constantly did a lot of them, but nothing in jazz paid well for anyone - most musicians depended on their wives working. Even such legends as Hampton Hawes didn't make much.

By 1958-59, you saw jazz clubs start to close up and re-open as rock clubs so the handwriting was on the wall. I had a family of 4 (2 kids, later 3 kids and my mother) to support so it was a no-brainer to do studio work in 1957-58 and then I could quit my day-job (jazz musicians all had wives who worked)...the day job was necessary as I wasn't married then, and didn't get any support for my kids. But you were never "given" work because of tough times and having kids,

NO - working was not "charity" at all.....you had to be great on your instrument, a fine professional and then you were given work. Back then, most knew about all the fine women Jazz musicians, it was no secret women could play and in 1957, they needed *guitar players*, plain and simple. There I was, able to solo, and held my own in the "man's world", no problem. By 1957 I had been a professional, doing it for 8 years already.

Working for Sam Cooke was terrific, he was a great guy, great singer, and I also began to record for others like Rosemary Clooney, Bing Crosby, as well as the sort of doo-wop rock/pop/soul groups etc. But was wondering if I made the right choice by doing studio work still.....it all wasn't the fine jazz I loved to play. Clubs were pretty well on their way out, changing over to rock clubs (scores of them all over LA, most of the prolific jazz clubs were now gone by 1960).

Playing on the Ritchie Valens dates (Bob Keane producing) gave me a different outlook on studio work....he was a nice and gracious person and had a wonderful commercial voice. Ritchie's manner was soulful, and very humble, you wanted to be around him - he treated the musicians with great respect. He also played guitar solos on his things, and was a very good musician for his particular style of music. I thought if everyone was as nice as he was, recording rock in the studios would be easy. Of course most were good to work for but he was exceptional, a true musical spirit of great feelings. And working with Earl Palmer, the great drummer from New Orleans was a big plus, he was always fun to work with. Then the tragic plane crash.

It was terrible to lose Ritchie Valens so young in life - he was a very good person but because of my experiences with him, recording his music etc. I decided to stay in studio work and play the different music styles with a good business-like attitude. I've been a professional since 1949, so no problem about being on time, getting along and hearing the music enough to quickly figure out what to invent and play what was needed... I made the final decision to stay doing studio work. Working so much with Earl Palmer on drums (and also Jesse Sailes and Sharkey Ed Hall, both popular studio terrific drummers at that time) was wonderful, good men, great grooves and top drummers and there's no problem with jazz musicians as a woman....there were many women at that time (1950s) who worked successfully with the men in real jazz, men knew back then that "women could play" (read Quincy Jones' book "Q" what he says about this era of fine music with men working with the fine women jazz musicians). It's usually the non-jazz musicians who don't know this history that sometimes "give you any trouble" and that proved true later on.

Right from the first, I had bought an elec. rock guitar - the Fender Jazz Master and a Fender amp....and still used my Epiphone Emperor as an acoustic guitar (taking the D'Armand pickup off, my jazz pickup), bought a Dano bass guitar (not a "baritone", they didn't make those then, it was a 6-string long-horn Dano you practically had to rebuild to make it playable for studio work),

and a Gibson acoustic 12-string too, even a gut-string classical guitar, banjo and mandolin - you never knew as a studio guitar player what you were required to use on recordings.

>>>>>In 1963 you made the move to the electric bass or "the Fender bass" as was called in those days. I imagine back then it was quite a revolutionary instrument...

Actually I'm really the 4th recording guitarist turned Fender bass player in studio work. Before me, Ray Pohlman was probably #1 call Fender bass player, also the great Arthur Wright for studio work in the studios since about 1957, as was Rene Hall, all of them guitar players. Rene Hall had some big hits using the Dano bass guitar as a solo instrument earlier in the 1950s, so in essence he's the first one tho' on Dano. Producers only wanted the Fender Precision bass with the String bass sometimes yes. Jazz bassist Buddy Clarke did some Fender bass dates too, but not much like the other three did -- btw, Monk Montgomery, Wes's brother (I knew him and worked with him when I played guitar later on in the 1960s on jazz gigs)....was the first jazz bassist to use the Fender Precision in the early 1950s, when he was on the road with Lionel Hampton's big band playing Fender Precision bass.

After 5-½ years as a pretty successful studio guitarist in studio work (averaging No. 4th call, sometimes #1 or #2 call when it came to 12-string guitar fills, and Dano bass guitar), I only began playing bass on recordings because someone didn't show up at Capitol Records in 1963 so they (the producer or arranger) asked me to play the Fender Bass on the date, using someone else's Fender. Immediately, I loved playing bass, realized the foundation role it had, and also I could invent what I tho't bass players should be play too....I saw the future as a bass player. I only would have to carry in one instrument instead of 2-3-4 guitars at a time - sometimes 2 dates a day...lol. The busy work was just beginning.

In the past, playing guitar with others playing Fender Bass on record dates, you get a good feel for what you think the bass player should have played but didn't (note: most of the time they had 2 basses, sometimes 3 basses on dates: upright, Fender and Dano bass guitar, all playing the same kind of simple part).....and so it was all accidental my playing bass, and I got to create my own bass parts, no problem, and created new styles of inventing bass lines, frameworks around the singer and the song and the whole band, which everyone seemed to like, especially the busy soulful lines. They all seemed to love my concept of a new feel of the bass, the role of the bass as the foundation for the hit recording. That's what you do all the time in Jazz, as a musician - you create according to what others are playing, what the song/artist needed for backup. It was easy to hear what was needed for each tune, each style recording. Thank God the singers could really sing well back then, it was always great to play to a fine singer. Later on in 1960s it wasn't as easy when fine singers became rarer.

Playing bass with a pick the way I did, it was easy to record with the right sounds that cut through too - engineers kept saying "all I have to do is mike her amp, she's got "the right sounds!".....I played down on the downbeats and up on the upbeats, very articulate with a good feel with those pick-strokes (the hard pick gets the best sound) and accidentally, the sound of the bass was there playing at the end of the neck with a flat wrist. I had the combination of the string bass sound with the Dano bass guitar sound (clicky), and the deep Fender Bass sounds all together on one bass! Record companies didn't have to hire 3 bass players, they just needed 1 bass player then. It didn't matter that I was a "woman" at all, they were used to me being on lots of record dates by then (1963), and the bass lines sometimes dictated big sales of records too....it didn't matter what I was, as long as I played well, created some bass lines that insured plenty of success, and I got the right sounds they liked too, it was easy for me and mostly fun too - it was very new, on a new instrument, the Fender Precision bass, producers loved it.

Arthur Wright was Motown's (Hollywood) #1 bass player for awhile for their Hollywood recordings, then I did quite a bit for the Motown-Hollywood recordings 1963 on (140+ or so record dates logged in my LOG book and Appointment books which I still have), as did 7-8 other bass players too. That's a little-know fact as a myth sometimes is very strong and doesn't get corrected, but about 35-40% of Motown was cut out here in LA -- they won't tell you that. Like most successful record companies, who are cognizant of public's whims, sometimes it's been easier for Motown just to let people's fantasies think it was a "total Detroit product" as was the current public thinking back then in the 1960s (and sometimes today too), tho' the public is getting more and more wise to the real truth Motown was Detroit and Hollywood. Sometimes the lawsuits of some like the songwriter's late 1960s revealed more truths too - also, people feel more comfortable (I think) believing in fantasy than truth with bad things going on like riots, assassinations etc.

Hear Frank Wilson's BBC phone interview about how Motown got started out here in LA in 1963, and had their offices out here since then too. That's all in the Billboard article at that time - all that confirms what I've been saying since 1969 in my writings in my Bass Course Manual.....Frank Wilson's BBC phone Interview is on my website home-page and in another part of this book too..

And, it's mentioned in Berry Gordy's book about our tracks "coming in from Hollywood" in 1964. Gordy also talked about us in a 1964 film interview and there's been 2 magazine interviews with awarded-engineer Armin Steiner as well as interviews with other Hollywood Motown musicians like Joe Sample, Ray Pohlman, Steve Douglas, etc.

How would you record the bass in the early days?

Playing with a pick, I quickly noticed that even the great flatwound strings (Fender medium gauge flatwounds) didn't sometimes get a good sound in the studios and quickly learned the art

of muting. In studio work, drummers muted, guitar players put mutes on their strings behind the bridges, and it made sense to double up a piece of felt and put it under the bridge-cover, propping the bridge-cover up with my picks to allow the strings to ring and plus I loved to play hard so kept the strings fairly high and that's how I got my sound - the mute eliminates the natural but bad, overtones and undertones, and this gets you a more clarified powerful and clear elec. bass sound that cuts through all the guitars and drums etc. for a great recorded sound.

Good picking (plus the muting) like that creates the evenness of the picking sounds, each note coming out great (with no sound spikes). That comes from excellent technique plus the metrical way the 16th notes hit in-sync with the drums helped too, which engineers seemed to really like. They didn't have to use EQ or compress anything I did (except for a little compression Armin Steiner put on the Motown recordings to try to match the Detroit bass sounds he said)....and the feel came through great too. Most of that muting and playing technique, to play cleanly translated into an easy way to record me, miking the sounds I got on the amp - the Fender 4-10 open back amp. Playing with fine time also makes the groove happen, that was always fun.

To be successful in the studio work, you have to have fine clean powerful technique and lots of playing experiences as well as being inventive, especially in the rhythm section. When I started putting my mute on the elec. bass, everyone else on bass started using mutes on bass then too (note: most of the hits of the 1960s coming out of Hollywood were done with a pick on flatwound strings, whether it's myself or others).

They miked the amp, a Fender Super Reverb open back black amp with 4-10 inch speakers, cheap Utah speakers which spoke quickly too - they didn't need to be "broken in" like expensive speakers and instantly got a great sound. FYI, no-one ever used the Ampeg amps out here - it was all Fender amps. They loved to mike me at every recording studio until about the 1968 when they began to sometimes take my amp sound 1/2 miked and 1/2 direct on a few dates. Engineers, producers and arrangers loved my sounds, and I loved to invent on the bass so it was fun to play bass (for me) for quite awhile recording all styles of music in the 1960s.

By that time, 1963 I had really gotten tired of playing guitar rock fills, even the paradiddle double-time fills I was known for on elec.12-string (Sonny & Cher etc.), it all started to feel boring musically to me and I missed playing my bebop jazz on guitar (most of your studio musicians were jazz musicians, and you could tell, they too would suddenly jam bebop in a lull, they missed it all too)....the Elec. Bass presented a new challenge and a lot more inventive creativeness plus it was a fairly "new" instrument at that time and inventing in this new music called "rock and roll" was kinda fun - I think everyone sort of got a kick out of it for awhile - it was all new and fresh.

I had 3 kids and a live-in to support as well as my mother to help support, so I took everything I could in the way of record dates, movie score and TV-film calls, industrial film scores,

commercials anything to record....and recorded day and night 7 days a week 1964-65 on. The busy recording business got suddenly heavy with more calls it seemed then also.

We all did 1,000s of record dates in the 1960s, ate out of cans from the soup machines in the studios sometimes, hardly got enough sleep for years with all the action going on in those studios back then. The guys smoked a ton of cigarettes (I never smoked but was around it a lot)....and we drank tons of coffee, the kind you stir with a plastic spoon and the spoon dissolves in it LOL: studio coffee.....Now we all wonder how we did it, but we miss it, and miss each other, we've lost about 1/2 our crowd of 50-60 of us (out of the larger hard-working recording musician group of about 350-400 studio musicians).

>>>>>>>>>>How did you get your reading chops? Did you quickly make the adjustment from reading in treble clef to bass clef? Was it a natural thing or you deliberately practiced?

For a long time, no-one knew how to write good parts on bass, relying on me to more or less create bass lines practically all the time so what simple parts (boom-de-boom stuff) they did write, were easy. Yet I found myself jotting down some reminder notes (to not forget on the take) on the chord chart, a few notes (at first) on the part here and there as the G string on the bass fouled up my reading - I was inventing parts on top of the extremely simple notes they'd write so it was important to read yes.

I was an excellent reader for years on guitar but that doesn't translate into bass clef when you're learning to play a new instrument right on the record dates. But a few note names and notes I wrote out yes, and quickly got what little reading abilities I needed together fast. More and more as they wrote harder and harder parts, they still needed you to invent good lines on top of what they wrote - it was funny as they hired you to make them sound good - we all knew that and went along with it, it was part of the business, no problem. It's interesting to hear some of those recordings later on, as when strings or ? were overdubbed later on, they'd copy some of my bass lines to write for the string parts, or whoever, which made it all sound "arranged" - it wasn't arranged, they relied on the rhythm section to "create the parts" first they could later embellish on in their arranging, it saved time and sounded good.

Many lines were written (copied) from my bass lines..that was an educating moment for me...and later on, a good incentive to write my bass line educational books (Gwyn Publishing Co. Inc., started in 1969 a company/corporation I started on my kitchen table when I knew others wanted to learn my bass lines). I created while recording the hits and beyond....my lines must have been "good" for arrangers to copy them and use them for over-dubbed string parts.....I filed that mentally in my brain, my books were hot sellers with all my invented lines in them, even arrangers bought them to write from.

Before I played bass, arrangers were piano players who usually wrote bass parts, and they simply didn't swing.....it was easy for me just to create good up-beat lines on top of what they wrote which is why they hired me, as well as for the good bass sounds and performance value I got. Yes, it's a problem to go from treble clef to bass clef...transposing doesn't work like you think it would. The Bass is such a different role and different attitude than guitar which is a "top-end" instrument. People often ask me where I got my ideas from. About 1/4 of the Jazz music was Latin in nature...Latin is how rock got started, first bass line was a Latin bass line R 3 5, there's lots of upbeats in Latin music, it's a natural music and creative for all kinds of good lines instinctively when you've had a lot of experience playing live for many years.

Bass is the foundation of the band, the basement, the bottom level of the band. Yes at first horns were recorded at the same time as the rhythm section but later on it was rhythm secton only on the tracking dates, horns later on (and/or strings) were overdubbed. Also you're forming basslines as a framework around a song and singer and rest of the band helping to pull the rhythm and the sounds together to make EVERYONE sound good, that's what bassists do. It's a very responsible role. And it was the reason why I asked Ray Charles to sing so I heard him in the earphones, vital for creating a bass line to, and he accommodated my request.

For the first time in history, the studio musicians were making scads of money recording in Hollywood day and night, more than anyone had ever earned before, tho' it always paid well.

>>>>>>>>>>>Being a high level studio musician is already an extremely difficult task. Being a woman and raising a family, I imagine it must have been harder still...

It's a very heady business to be #1 call....growing up poor and always struggling to put food on the table (by cleaning apartments and doing odd jobs since the age of 9 in the Dana Strand Projects in Wilmington Calif.) without hopes of ever making much money.....when all of a sudden, well it wasn't "that quick" but you're making as much money as doctors, that's very heady. It's a good thing tho' that I had a lot of prior experience as a professional musician especially in jazz since 1949, and paid my dues as a struggling musician finally successful in the Jazz clubs before ever doing studio work. It made life a lot easier for my family when I finally started to make good monies, enjoying a great reputation around LA as first a top jazz guitar player playing jazz gigs and then a "top studio musician"...everyone in our area knew what studio musicians were, they were the "best" of the respected musicians, responsible good people, family people raising their kids - it was a good business to be in and music can be fun to play when you take good care of business. You're highly valued and respected by everyone.

You must be available on-call all the time which means you checked in with your phone exchange often for work calls....you didn't have any personal opinions about the music and tried with every possible style of music, every possible tune and artist, to get them a hit record. It was a good business...where else could you get good monies and respect playing music day and night? It was a creative inventive good business.

>>>>>>>>>>>>>>>>You are probably the most recorded bass player in history. Could you tell us some of your personal favourites from your recording work?

Well...we all did a ton of work - literally 1,000s of record dates, recording day and night and by the mid 60s we were doing 3-4 record dates a day (that's 12-16 hour days). I simply loved working for Sam Cooke, Ritchie Valens, the Righteous Bros., Ray Charles, Mel Torme, Nancy Sinatra, Bobby Darin, Nancy Wilson, so many others, I enjoyed the 4 Tops, liked working for Brian Wilson much of the time tho' later on, he was sort boring at times with 1 tune per date (we usually cut 4-5 tunes per 3-hour date) with Brian's experimenting with some of Pet Sounds and Smile, many takes etc., but we admired and respected him, and he was good to work for. ..it was different every day, with different music, you sure didn't get bored!

I loved working for Lou Rawls, and many of the early soul groups like guitar on the O'Jays things, Isley Brothers too, Herb Alpert I knew from the Bumps Blackwell Keen Records days (1958 on), wonderful fellow who admired jazz musicians and had some great hits with his dixieland-pop styles...I loved recording bass his Whipped Cream lp on bass (some guitar stuff with him earlier), working for producer-arranger H. B Barnum, who was very creative, wrote some good stuff on the fine "Golden Boy" album I played guitar on and it's one of my favorites, am playing guitar on that and one excellent jazz cut I got to comp and play like I used to with the 1950s jazz groups (Dave Axelrod producing at Capitol).....with the great Earl Palmer on drums!

It's hard to say favorites as I loved working for so many, Wayne Newton (guitar on Danke Shoen), Dobie Gray, Isley Bros., O.C. Smith, Ed Ames, I liked Sonny & Cher and got to play a lot of guitar 12-string fills and then later bass on their stuff...Harold Batiste did an excellent creative job on a lot of their arrangements; Jewel Akens (guitar lead "Birds & Bees") and Chris Montez more of my favorites, April & Nino, then it was Sarah Vaughn (wow), and Frank Sinatra (double-wow), Nancy Sinatra was great to work for, Pat Boone was a nice man, good singer, I did an early album on guitar with Mongo-Santamaria and Willie Bobo, even did some Israeli music on an album with Batya early 1960s (or late 1950s)....and guitar on an album with Chet Baker, and other jazz people, Jack Millman big band, etc. but don't have a clue what I sounded like now on guitar back then...now, I'm back playing jazz guitar and sometimes, things pop out like "where did that come from", surprising me....

Other bass things I loved doing were with Ray Charles: I Don't Need No Doctor, America The Beautiful, Don't Change On Me, Feel So Bad, Eleanor Rigby ....other hits with him, and hits with Joe Cocker "Feelin' Alright", Mel Carter, loved to record hits for Andy Williams, Vickie Carr, Lettermen, Pet Clark, Peggy Lee, Rosemary Clooney, Bobby Goldsboro, Ike & Tina Turner, Mission Impossible w/Lalo, and the jazz stuff with Cannonball Adderly, Howard Roberts, Della Reese, Gabor Szabo, Gene Ammons, Bud Shank, Joe Williams, Hampton Hawes and of course Jimmy Smith. And yes, liked the BB's things I did for Brian: Calif. Girls, Good Vibrations, God Only Knows, Caroline No, Help Me Rhonda, Sloop John B all those and esp. the Heroes &

Villains. Loved working with Robert Goulet, Ed Ames, Johnny Mathis, Patti Page, Doris Day, even Ella Fitzgerald and Sarah Vaughn too.

There's a lot of rock stuff I liked too but with a lot of the surf rock, soon I got tired of that, recording it day and night. I liked the Buckinghams, the Beach Boys, some of Zappa (played guitars on Frank Zappa's first 2 albums), some of the Supremes, Bob Lind, a few of the things like Marketts, a few of the Monkees, Association, Spiral Staircase, Grass Roots, Chad & Jeremy, and one of my big favorites: The Motherlode "When I Die" was a huge hit I recorded bass on in Toronto 1969 - a fine Canadian group of really good musicians (they could play! that's different from the norm in those days when we recorded the records for all those rock groups who didn't play on their own records, some of the Ventures did, but hardly anyone else).

The Motherlode's record co. didn't support them (I had heard) on the road so they were gone within a year or so unfortunately - they could have been huge for a long time as a big group like "Chicago" they were that good as musicians and creative people, I had fun recording bass for them and hanging out with them in Toronto too.

A few of the Hondells were fun to record, Paul Revere & Raiders for awhile, Animals, Jan & Dean OK, and of course I loved the Glen Campbell stuff we cut too, Wichita Lineman, Galveston etc. I'm not a "star-gazer" at all, the content of the music was always critical to me...but I do remember a little of recording with Elvis Presley, Pet Clarke etc....and I did some recording early 70s with George Harrison, a very nice together-type person. Harry Nilsson was a nice fellow - I liked recording for him. And Henry Mancini was just a terrific talent as well as a sense of humor, easy to work with, Don Costa too.

>>>>>>>>>>>>>Even though I am aware you have talked extensively in other interviews of your time with Brian Wilson and the Beach Boys, Could you tell us a how a typical session would be (for our spanish speaking readers)?

You walk in the studio and Brian would be there (usually Western Studio 3, a medium sized room) playing his tune on the piano for us to get a feel for the song. Then he'd go into the booth and direct us from there. He was young, sharp, very self-confident, and was beginning to engineer too so Chuck Britz more or less just ran the tapes for him but always at his side to advise and help him all the way with each record date.

It was Chuck Britz who taught Brian how to produce and how to handle his record dates. Brian had brought in crudely written music for us (he wasn't a schooled musician so the stems, flats, sharps would be on the wrong side of the notes, etc.) to read his parts from but sometimes he'd change those parts, wanting different notes - he had to have some help with orchestra parts yet, the music wasn't written very well - we had to straighten it up now and then.

He took his time in recording like Phil Spector did too, it was tedious and sometimes boring work as he tried different things in the booth with his producing. It was only 1 song per 3-hour date. With others we'd record 4-5 tunes per 3-hour date, it was easy for us...just spontaneously thinking of, inventing lines to play but Brian wanted us to play his lines, no problem. He experimented a lot in the booth. Like other young producers at that time, he had the money and the backing of Capitol Records behind him like other young producers did too of rock and roll and used the paid-for time to learn as he went along with engineer Chuck Britz's help.

When I began recording it was with older extremely-experienced producers, mostly jazz-oriented people like Bumps Blackwell, Dave Cavanaugh, David Axelrod, and then the younger but very smart recording-savvy Herb Alpert, Phil Spector, Sonny Bono, Gary Usher, but in the middle 60s you saw more youth in the booth and you had to have patience while they did their thing of learning things like miking and how to use us to help them put hits together music-wise idea-wise too - Richard Perry, Kim Farley, Mike Lloyd etc..

We didn't want to scare them about being "jazz musicians" so we kept quiet about that, and just masqueraded as "rock studio musicians" to help them feel at home in the booths, producing with us kind of "guiding them" from our past experiences. Drummers used to say "we can get them a hit in spite of themselves"..... most of the younger generation really learned well how to produce while using us. I remember a very young Mike Curb in a suit as an 18-year old...he did well, just endowed millions of dollars to Cal-State Northridge, so I feel that I/we had a hand in that too.

Anyway, with Brian it was take after take while he tried this and that, experimenting just like Phil Spector would also do in the booth...he eventually would have definite ideas but would still change often in the process....and so we were patient with him with each record date. He learned to trust us and liked us because we were the top professionals, always with a business spirit and he knew we liked him. He was one of the best of the young guys who were rock producers in that time, tho' in time, you can't say Brian Wilson was "rock", he was music!

Brian wanted to show off his multi-voice tape track for us to admire in the booth one day. I know he always would listen when we'd sometimes, during a lull in recording (while he was fooling around in the booth), jam jazz until he made up his mind what to do...and he often used ideas by Mike Melvoin, the pianist, by Billy Strange who was beginning his producing-arranging career and would spontaneously invent multiple-guitar parts for he and Glen Campbell or whoever to play....he took our advice here and there but not that much, he had his own ideas.

So anyway it seemed like a long time working one song per record date and yes it got boring when Brian would try many different ideas -- on the later dates, yes he did get very scattered with his producing and drove us a little nuts (this was when he started to use drugs, I later heard), but he was still very confident and nice to work for yes. No odd things happened, his

dad Murry sometimes came in to listen and we didn't see any kind of arguing no, it was always cordial.

The guys later told me they went out to have a beer afterwards to cool out after one of his "scattered-type" dates - Mike Melvoin reiterated that just lately before one of our Beach Boys filmed interviews. Hal Blaine had some good drum ideas too. I just sight-read Brian's parts, they were the basement of the entire thing and he didn't need me to invent anything tho' I got one of my fill licks in on "Calif. Girls"...you couldn't play anything funky or boogaloo on his dates, with his kind of music - it was pop music - almost classical, not soul.

We could play the music down and get ready for a take instantly, no problem...we never saw the music before, but that's what we did, and it was easy for us studio musicians to quickly put a hit record together both inventing and playing-performance wise - we could cut a hit-album, inventing and all, 10 sides in 6 hours, no problem....but with 1 tune per date with Brian, the hard part was keeping alert while he constantly changed things, we'd get bored....hence the gritty studio coffee.

You had to play powerfully with EVERY TAKE as you never knew which take anyone would master... we were the ones who were playing on all the hits coming out of Hollywood, we did it, no problem. Brian always recorded our tracks first, with no vocals. Vocals were done on a later date. He loved recording my bass live (miked) and he was one of the few who still used two basses, usually Lyle Ritz on acoustic (string) bass with me, but sometimes we had different parts, like on the first part of Good Vibrations, to play. Brian put on the vocals at a later date, and I never heard that, just sometimes the finished product on the radio.

>>>>>>>>>>You have also worked with producer Phil Spector. What was his concept back then regarding the bass guitar?

Phil usually used Ray Pohlman on bass while I played guitars (early 1960s, before I played bass) - only later on I did some bass recording for Phil...my Epiphone Emperor was Phil's favorite guitar. I did practically all his record dates but missed one or two of them from what I remember (was already booked). One time, he even had the nerve to ask me to send my guitar to his date.....Hah! I told him "not without me!" I tho't Ray did a good job and later Phil used me on bass on the Righteous Bros. things, a few others too, but it was mainly guitar on Phil's dates (I played acoustic guitar rhythm on "You've Lost That Lovin' Feelin'") i.e. He loved using elec. bass with a string bass too....usually simple parts. None of my usual boogaloo 16th note double-timing there - I think I'm the only bass player on Soul & Inspiration and Ebb Tide both big hits too tho' - Righteous Bros..

While Phil did a lot of takes, sometimes up to 35 takes per his one-tune per session (last 3 min's of the date was for the "B" side, usually a jazz-jam blues, written by "Spector" of course), I believe he probably went back and used take 4 or 5 for his master tracking take. He had the

Righteous Bros. right there singing, they were great and other singers there too, but you knew that on the side, later on, they'd record better vocals over the track. By Union rules, you're supposed to pay more for tracking, but they got around that by having the singers there to sing and then added their voices on again a little later on. We were usually collecting double-scale, rhythm sections were.

Phil Spector was an innovator. Not only with bouncing tracks with his masters, but with a lot of mikes on the drums, and also he was the first to have the musicians wear earphones and to use very thick baffles to isolate musicians from each other for better sounds too. The famous "wall of sound" was really gotten from leaking into each others' mikes tho' (hahaha) - there was so much sound leakage from all the musicians in the medium-sized room. Dave Gold's Echo was very special to the Spector sounds -- the innovative echo chamber that Dave Gold built (his and Stan Ross' studio was Gold Star, a very popular studio in the 1960s) - the echo chamber ran right through the women's high ceilinged restroom....I was told "don't flush the toilet" on the playbacks....haha.

He was pretty good to work for altho' he sometimes would tease the musicians, just the "entertainer" in him I guess. Some musicians didn't like him at all, yet other musicians loved him - he could be kidding too hard sometimes. Phil had that wall-of-sound that Dave Gold (co-owner of Gold Star Studios) created that was a different kind of echo and that was a popular sound for a long time. Phil was a character but he had his good sides I think back then ....he was very nice to my kids - they liked him a lot. His mother was a nice lady. You really had to have a good sense of humor and not let things get to you while doing studio work and just let the guys be guys with some of the foul language at times.

>>>>>>>>>>>You recorded “A little less conversation” and “Suspicious minds” for Elvis Presley, among others. What was working in those sessions like? Did you meet Elvis?

Yes, I met Elvis and he was a very nice nice man. He always came in with his entourage of about 12-15 guys around him, nice fellows, but it felt sort of strange as when you record - there's usually no-one there but the singer. Anyway, I worked for Billy Strange the arranger, and the usual group of studio musicians were there: Hal Blaine on drums, Don Randi piano, Chuck Berghofer on string bass too, Al Casey on guitar. I only did a very few dates with Elvis, and a couple of film scores of his too, namely "Change of Habit" (the boogaloo spontaneous funky stuff is what I cut on that picture - did 2 of the 4 session dates). I'm a jazz musician and so my take on Elvis is slightly different, I tend to ooh and aah jazz singers like Mel Torme, Sarah Vaughn, Ella, etc. and jazz musicians or people like Ray Charles who's semi-jazz. There's approx. 4-5 other bass players who also try to claim this hit but my name is on the contract.

>>>>>>>>>In the seventies you recorded a great number of film work. I suppose it was a very different situation from a standard album session.

Very different. You never saw drugs at all on any of the record dates of the 1960s but in the 1970s, younger studio musicians and producers were using drugs and it was wasn't good to work with them on the record dates, even a few Studio Musicians were into some drugs by then. I hate to work with musicians on drugs, they simply rush or drag and can't play very well....tho' at the time they think they can.

Film calls are very different, nothing bad is tolerated there, you can get a lot done professionally in a good business atmosphere. I turned down most of the record date work in the 1970s, especially the rock groups, and rock dates, opting for more of the movie and TV score work I had been doing since 1963-64 on bass anyway, the music was really great, and you're working for the great genius composers-conductors in the movie and TV-film work.

Having done tons of surf recordings in the 1960s, I took a hiatus for approx. 4-5 months from all recording in 1970 and came back late in 1970 only taking recording dates with people I loved to work for, like Ray Charles, Mancini, Glen Campbell, Harry Nilsson and a few others, totally turning down surf rock groups, Motown, and even Brian Wilson.

I had been doing movie scores and TV film shows right along in the 1960s, a ton of film scores since Pawnbroker - 1964, other fine movie scores on into the 1970s. I loved doing the movie scores and TV-film shows, the music was great in those years, and I got to improvise here and there too on the film work. Film work hires only the finest of musicians, working with 55 or 73-74 other musicians recording at the same time is a huge thrill. It was more disciplined, working for most-creative greatest talents everyday, and the finest of top professional musicians.:

Film composers such as Quincy Jones (who said he wouldn't do a film without me in the 1960s and early 1970s), Jerry Goldsmith, Dave Grusin, John Williams, Lalo Schifrin, Leonard Rosenman, Lionel and Alfred Newman, Billy Goldenberg, Benny Golson, just scores of the greatest genius composers in the world, Michel LeGrand, Michel Colombier, the list goes on and on.

You tended to do movie & TV film scores with the better music and fine composer-arrangers later in your studio musician career. It was a good disciplined business (no drugs, no booze, you had to be on time and read the part and create some parts too...read perfectly or you're fired! Much of the time, there's not even a run-through, see it and then record it, an environment which I loved for awhile and then years later I finally got tired -- it was like working in a cave all the time, the darkened scoring stages, the increasing violence in the films you saw on the playbacks etal.-- and I quit studio work altogether to go play some jazz, this time on bass, with both Joe Pass and Hampton Hawes. But I did some record dates after that and am still doing occasional recording, only what I wanted to do. I enjoy teaching much more these days. I did do interviews for quite a few publications over the years, but stopped that too when the news media changed and you can't trust what they'd put then.

My educational book publishing company which I developed since 1968-69 was a huge success too, shipping tons of books and educational recordings worldwide (Gwyn Publishing. named after my 3rd child), plus I enjoyed teaching music again (been teaching music since 1949 when I first became a guitar professional) and did 100s of Seminars and concert appearances in association with Trade Shows and Educational Shows.....and so had a lot going on after one by one my kids grew up etc.

My company, Gwyn Publishing Co. Inc. which I started on my kitchen table wound up to be a huge company, shipping 10s of 1,000s of books each month to everywhere in the world. My own bass books were accredited by colleges, universities all over the world - and still used today. And I also did over 500 seminars nation-wide helping a lot of rhythm sections at Universities, colleges, also "In-Residence" teaching at some prestigious colleges and universities Cerritos College, UCLA, Pepperdine etc.

I also encouraged Joe Pass to write and I published his very first books ("Joe Pass Guitar Style and recording tape/CD", Joe Pass Guitar Solos, Guitar Chords, Chord Solos, and Jazz Duets with Joe and Herb Ellis, book and tape/CD) and recorded some educational products for my company which helped to revive his playing career and I was paying him double royalties also - I believe in paying musicians....so I had my hands full with "success". Was voted #3 on jazz elec. bass in jazz polls when I was playing bass with Hampton Hawes mid 1970s which was nice.

>>>>>>>>>>>>>>>You also recorded for Henry Mancini...

I did a lot of recording for the wonderful Henry Mancini, who was a fantastic genius songwriter-arranger and was enjoyable to record for. He used Ray Brown on string bass sometimes with me (2 basses), but on many recordings, I'm alone on bass on his dates. He had a great sense of humor and sometimes he got the giggles especially when he played solo piano which he sometimes did on his recordings until we all came in with him - (note: Henry worked on the road as a great big-band pianist before he ever came to Hollywood and was very jazz-oriented too). Sometimes he'd go into another tune or so - standards do have a lot in common with chord progressions in parts.....he'd get us to giggling too.

Henry was a wonderful man to work for, the best! Always with great arrangements of beautiful music. I did a couple or so film-scores for him too - also the Banechek TV show. He was a lovely man, a real pro, and thought of himself always as a "fellow musician", never as a "boss". Later I taught at the famous Henry Mancini-UCLA Institute for many years, we got the finest musician-students from around the world who auditioned and got in the intense school program every year, it was the top professional sort of "finishing" school in the country run by great composer Jack Elliott, and later by Patrick Williams.

Staffed by some of the top finest names of the best Studio Musician-Educators, and the Bands of the School had great music by Jerry Goldsmith, Quincy Jones, Alf Clausen, other composer-greats to sightread and perform too. It's alumni then could work anywhere, with anyone, symphony, jazz groups, or studio work. No other school had that prestige at that time. I enjoyed teaching there, helping the bassists with reading, and mastering the Electric Bass in all styles but especially Jazz soloiong. As well as I taught some others the bebop Jazz patterns too.

>>>>>>>You have also sustained an extensive career as a music educator, having taught literally thousands of students and published many many bass books . What are your latest educational projects?

I've just issued a brand new 2-hour "Jazz Soloing Improv DVD Course" complete with 2 manuals and a few chord charts to go with it - I filmed it on guitar but it's excellent for all instruments, treble clef or bass clef and has music for both treble clef and bass clef good for lead instruments and especially for bass players too since I play a lot on the bass strings (same tuning as bass) on the guitar. Also just issued a new Sight-reading method for Guitar, a tough instrument to sight-read on ....this uses a lot of the techniques Studio Musicians used back then, "Guitar Sighteading Studies, book and CD" (as well as later, the new Jazz Guitar Workshop DVD)....I had already done a DVD one for bass "Music Reading" which some guitar players were buying for the excellence in rhythms reading, some of that is in the guitar book too. I've always been devoted to teaching since I first taught 1949, always enjoyed teaching and writing good courses for music schools worldwide, nice to see so many benefitted from them - had met so many who just learned the lines from my books who had marvelous professional careers!.

People today teaching jazz are mostly from the rock world (they usually teach jazz wrong if they didn't learn from an older seasoned jazz musician) and never experienced the way real bebop jazz was innovated and created in the 1950s....from chordal patterns, substitute chords which is the way I teach both on bass and guitar that works so well today as it did in the 1950s when all teachers taught like that.

Today's teachers are trying to teach jazz from various note-scales (non-creative traveling notes) and because of lack of experience, they simply don't know chordal progressions (these are not used in rock music) and the right way to teach jazz - the ONLY way to learn and play jazz. Hopefully, more will learn and be able to teach chordally, it is improving already.

I've had a lot of success over the recent years when Jazz has re-emerged as a viable and much-needed style of music again, which is nice to see. And so between that and other new jazz products, we stay busy here - I have a great team to help me in the office, plus am still teaching and giving seminars too which are attended SRO and with standing ovations. It's really wonderful to help people through my website which features many pages of free Playing Tips which they can print out and use. Once a teacher, always a teacher, and that feels good,

especially on Skype all over the world. I've always felt that it's a natural thing, very necessary also, to mentor (teach) the generations after you, when you can no longer do your original job in music. It's important to pass that thread of music along to the young musicians.

>>>>>>>>>>>>What is your opinion of bass tablature, so much in vogue these days?

I can see it OK a tiny bit for guitar where it's very hard to learn to sight-read music on, with so many fingering choices. But it's very easy to learn to sightread on bass, it's tuned in 4ths and there's absolutely no reason why anyone can't learn to sight-read easily on the bass. I think it's pure laziness of people not learning how to sight-read on bass - they don't know it's extremely easy to learn how to read with my tutors. See my new "Guitar Sightreading Studies" book and CD, for guitar....musicians love it. It's important not to use "tab", it's not the real music world.

But there again, not too many teachers know the easy studio musician way of sight-reading, which I feature in my "Music Reading DVD Course" (for bass only) and Guitar Sightreading Studies book and CD. The real music world does NOT use tablature and I think some magazines keep bass players especially purposely held back from real music by encouraging tablature, keeping them hooked on it ....sad but true in my opinion. People here in the USA are learning how to read more and more and recognize the value in reading too.

>>>>>>>>>>>Your pick sound is a reference for any bassist. Could you explain to us the bass-ics of your picking style?

Down on the downbeat and up on the upbeat as easy as that. You have to pick double time for the 16th note funk tho', it's really 8/8 time (8 downbeats per bar) so a bar for downbeats is down-down-down-down-down-down-down-down for the 8/8 in one bar - the "1-an" receiving down pick-strokes but the 16ths in-between are upbeats.

Once you get your right wrist flattened out, the correct picking technique for bass (never arch your wrist - the minute you raise that right wrist off the strings, you're weak and not only that, you'll make disastrous mistakes with the pick) - all action comes from the wrist, not the arm (a little from the arm, but 95% is from the flat wrist), and pick close to the end of the neck for good sound, and always play with a very hard pick for great solid bass sounds.

You need to pick near the end of the neck for fine bass sounds, never close to the bridges. Having your bridges pulled back somewhat (and strings up just a little also) is good for the tension of the strings, so you have a lot of good response from playing, which helps you play better. Also strings should not "laying on the fretboard" - they should be raised up so you get some good strong playing sounds from them. The bass is not a guitar and should be played as a bass.

The soft picks give you a terrible sound....so with the proper technique, right pickstrokes, right flattened wrist, wrist action, and fine hard pick it's very easy to play with a pick. You also need flatwound strings, which are perfect for playing with a pick (remember, most of the 1960s recordings were done with a pick out here in Hollywood *on Flatwound Strings*).

Just remember, your left foot goes down and up with your right hand on the beat and that's easy to do with a little practice - both going down and up together at the same time. Triplets are down-up-up and you can do this up to extremely fast tempos...then it's a tremolo down-up-down-up etc.

>>>>>>>>>I have read you are an Ibanez endorser. What basses and equipment are you using nowadays? Have you any special preferences when choosing a bass?

Note: I use only the Ibanez SRX 700 (now called the "690"), it's excellent - and sold well long ago but is not made anymore. A very sturdy, fun-playing bass with great sounds (from the real Fender Precision sounds to any of the jazz sounds you want, and all sounds in-between). The bass must be well-made enough not to fall apart after 2-3 years like some do. They must play in tune, and have a stable neck that is well-designed, not too slim but have meat on it so your hand won't cramp.

I'm 5'3" with very small hands but I use the proper technique of 1-2-4-4 (the 3rd finger being a weak finger and the cause of Carpal Tunnel, it shares a ligament structure with the 4th finger so for commercial (hard-playing) don't use the 3rd finger instead of the 4th finger, but jumping down on the same fret, yes you can finger 4 and then 3 underneath, those 2 fingers work together well) with a pivoting left-thumb, is the only way to play. The bass was designed (by Freddie Tavares who worked for Leo Fender) for big people but with the proper technique anyone of any size can play it and not suffer nor get hurt. Playing Jazz soloing and arpeggios yes you're playing lighter so you can safely use 1-2-3-4 but not with the rock, pop, soul music.

People need to develop their correct technique methods of using the left-thumb as a pivot - your hand was built for that. So many teachers teaching damaging left-hand techniques with sometimes the thumb in the middle of the hand! If your body was built to do that, your thumb would be in the "middle of your hand" it's NOT.....use the thumb correctly and you never will suffer left-hand and arm problems like Carpal Tunnel Syndrome, CTS....

Most teachers simply don't know the 1-2-3-4 (guitar fingering) is not the way to play elec., bass, and the Simandl way isn't quite right either. The Elec. Bass has its own technique.

If you have extra large hands, like 2 out of 5,000+ of my students, then yes, they can play 1-2-3-4 without getting hurt (because the hand is relaxed and has the normal reach without stretching and turning the wrist sideways)....and yes in fast bebop jazz soloing, 1-2-3-4 will work but not so much on the lower frets. Important to learn the proper efficient and fast moving technique.

In the hard rock, soul and pop solid ways of playing, you can hurt yourself by using that weak 3rd finger. Strange how so many teach it wrong and people wind up hurt and some even requiring surgery and being crippled from it, even young men in their 20s with poor techniques...see Playing Tips pages for pictures of correct techniques in "Education" on my website. The bass is NOT a guitar, nor a String bass, it has its own sounds, and playing technique.

I still use my Ibanez SRX700 altho' Ibanez stopped making it, and I used the old modified RG Elec. Guitar with Seymour Duncan humbucker Alnico Pro pickup, neck pickup only but it died and so use a new Strat for now, teaching..... nothing compares to the great George Benson Elec. flats with 12 on the top. I still use my GK small amp and the Ibanez Promethean amp too for both playing and teaching. And I use Thomastik strings on it too, flatwounds, wonderful sounds, great neck on the Strat for playing etc. and rounder fingerboard than the Ibanez for good Jazz chordal soloing too.

It's good to see Jazz on the rebound lately.

PS. To all bassists, remember to NEVER play full-out with your instrument volume on all the way. All amps will tend to "clip" if you do that. Top professionals will always advise you to cut your volume down at least 1/3 (I'd say in 1/2 especially if you record DI in any studio, you sure don't want to blow up any board with your maximum volume output).

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1. One of Mom approx. 1903 age 10

2. Me as a kid approx. 8 years old

3. Henry Busse Band 1955.

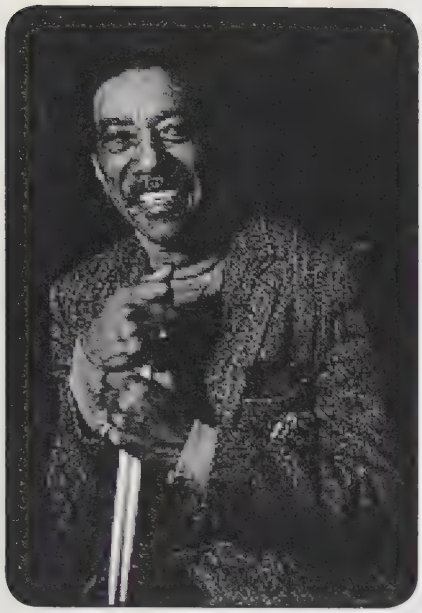
4. Jazz Group photo 1957, Gabe Baltazar, Dwight Carver, me, and Buddy Clark.

5. Bumps Blackwell Orchestra (vibes) with a young Quincy Jones (early 1950s), Photo courtesy of Kelly Blackwell.

6. H.B. Barnum w/Laudir and Hal Blaine, trombone Dick Leith, H.B.'s son ..... Piano 1959, bass player unknown.

7. 1959 with Peggy and Pete.

8. Photo 1960s, with Epiphone Emperor guitar, Spector's fav guitar.



9. Earl Palmer w/drumsticks 1960s, photo courtesy of Earl's Family.

10. Rene Hall, first Dano player mid 1950s, arranger-composer, guitarist.

11. Lee Hazlewood, Nancy Sinatra, Billy Strange 1960s.

12. Gary Coleman 1960s.

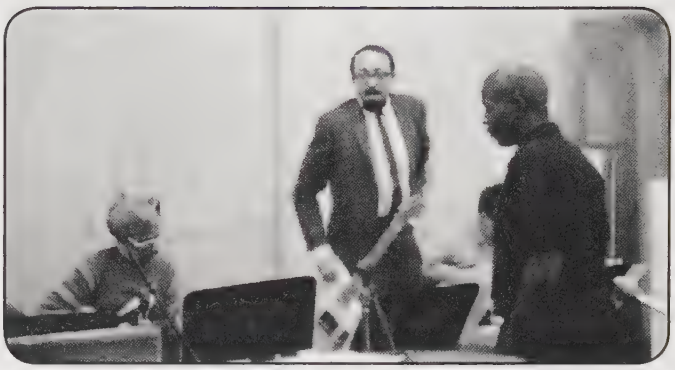
13. Me with shades and coffee, "don't mess with me", Gold Star mid 1963.

14. On a record date with Simon & Garfunkel 1960s.

15. Pete on drums at home mid 1960s.

16. Peggy at graduation, Gwyn at 5, 1968.

17. Earl Palmer, Joe Porcaro perc., me 1960s "isn't this fun!"

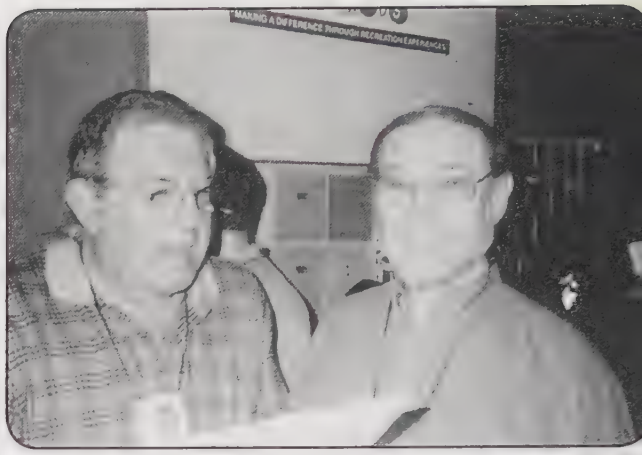


18. Barney Kessel w/Tele, me, Harold Battiste arranger, jazz saxman on a Sonny/ Cher date mid 1960s.

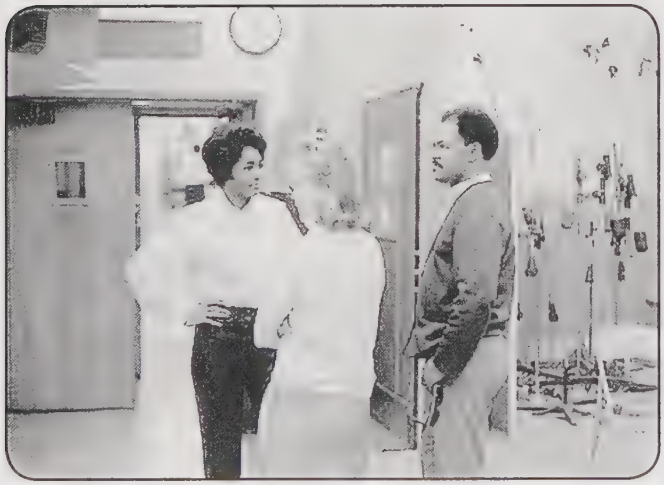
9. George Tipton arranger, Jimmy Bowen producer, singer unknown 1960s.

20. Joe Gershenson, Bob Bain, me, Don Costa joking about Bob's new Coral elec. sitar, at Universal late 1960s.

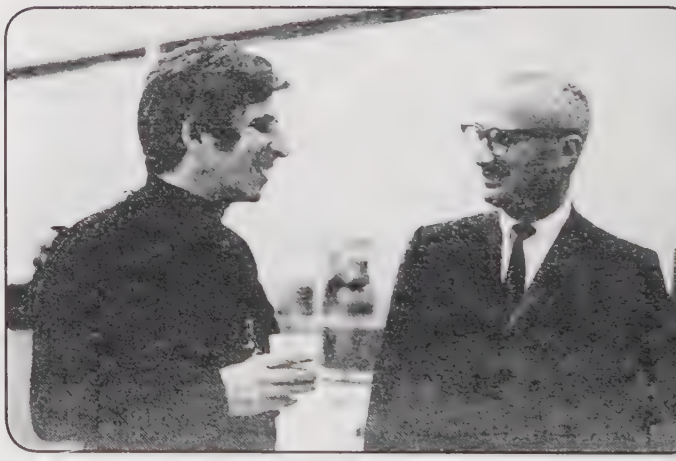
21. Ernie Freeman, Arranger-Composer, mid 1960s.



22. Stan Ross, Dave Gold owners Gold Star Studios.



23. With Nancy Wilson, jazz and hit singer, Plas Johnson #1 most-recorded jazz sax man approx. 1969.



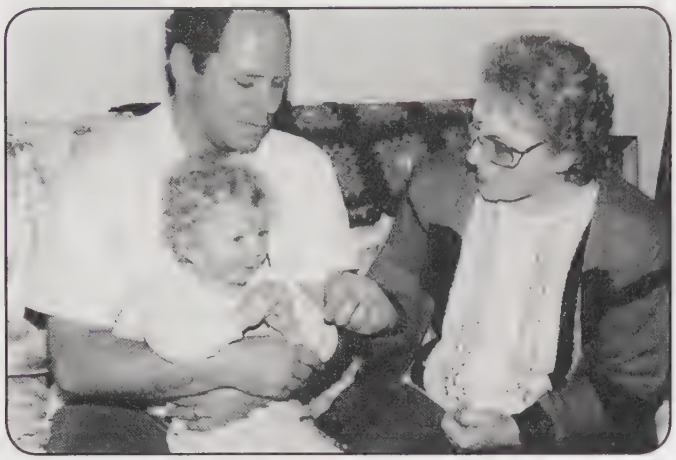
24. Bobby Helfer #1 Contractor, with Composer Elmer Bernstein, Composer.

25. John Guerin 1970s.

26. Paul Humphrey 70s.

27. Leo Fender, Geo. Fullerton, me, Forest White 1971.

28 CK at Trade Show with drummer Roy Burns 1974.



29. My friend, jazz pianist Mel Goot and his son 1996.

30. Billy and Jeanne Strange 1998.

31. Mitch Holder, me, Ray Pizzi Thumbs Up Jazz Trio 1999.

32. Brian Wilson and myself, 1999.

33. Sat in with Les Paul at the Irridium, NYC 2000. Pic courtesy of Debby Hastings.

34. Ron Carter, me, Will Lee (Women in Music Awards) 2000. Pic courtesy of Debby Hastings.

35. Debby Hastings and Leslie Gore 2000 at Women in Music Awards. Pic courtesy of Debby Hastings.

36. Duquesne Ceremony, with Dr. Bill Purse and Staff, 2000 Pittsburgh Jazz Award 2000. Picture courtesy of Dr. Bill Purse.

37. Thomastik-Infeld Dinner, Arni Egilsson, Marco Pansascia, Ray Brown, me approx. 2002.

38. With Page Cavanaugh 2005.

39. Marco, me, George Benson 2005.

40. My 70th surprise Birthday Party, at Vibrato Jazz club 2005: Earl Palmer, Alf Clausen, CK, Perry Botkin, Plas and Carol (front) Johnson, Don Randi. Front: Perry's wife Liza, Nancy Sinatra, Ceil Carter, pic by Lonnie Carter.

41. Lunch at Universal with Chris Jenkins (former Todd-A-O chief), Doc Goldstein, V/P of Post-Production Universal, Danny Ferrington, Luthier.

42. Universal's Long Board with Doc Goldstein. 2010. 2 pics courtesy of Doc Goldstein.

43. With Earl Palmer, my lifelong friend, aprox. 2005

44. Today at 81, 2016, in my backyard.

CHAPTER 18. 1967.

Jan. 2 1 date lost
1//3 3 dates lost
1//4 3 dates lost
Not sure what that means, maybe out of town, or was sick.
1//7 10AM-1PM Sound, Tony Martin, Marc Gordon
1/9 1-4:30PM Western 3, Brian Wilson, Beach Boys
1/9 6-10PM Columbia A, guy, Ben Barrett
1/10 9:30AM Western 2, 2 hrs. 40 mins Budweiser jingle, Russ David, Anheuser Busch
1/10 6-10PM Col. A, guy, Ben Barr.
1/11 6-11PM Col. A, guy, Ben Barr.
1/12 1-4PM Western 3, Brian, Beach Boys
1/13 2PM 3 hours, Gold Star, Green/Stone (Bell), Batiste - Mac
1/13 8-11PM Sun. Sound, Jerry Riopelle, guitar, A&M
1/14 9AM-11AM (3) Gold Star, Lennie - Mac - Sam
1/14 11:30AM-3PM Sun. Sound, Van Dyke Parks, Lennie
1/16 10-1:30PM United B, Hank Levine
1/16 1:10PM 3 hours, TTG, Girl, Bob Dailey, Arian Moore
1/16 7-11PM United B, Nancy Sin. Don Len. W.B.
1/17 9:30-6PM Universal, Film Quincy Jones, Helfere
1/17 8-11:30PM TTG, Lesnick, Tommy Oliver, Liberty
1/18 1PM (3) World Pac. George Tipton
1/18 7-10PM Sound, Gene Page, Lee Young, Motown (Sound was Steiner's new studio)
1/19 9:30-1:30PM Universal Film, Quincy Jones, Helfer
1/19 2-5:30PM Stereo Fi, Gene Page
1/20 9AM-12Noon, Western 2, Instru's, Rene Hall
1/20 1-4:30PM Western 1, June Jackson?, Bobby Bryant
1/20 8-11PM Nash-W, Lew Bedell, Arwin
1/21 11AM-2PM Western, Bruce Johnson
1/23 9-2PM Sound, Gene Page, Motown
1/23 6-9:30PM RPM, Ray Charles, Mike A. Tangerine
1/24 2-5:30PM Western, Rene Hall, Instru's MARK
1/24 7-10PM United B, Shacklefords, Lee Hazlewood, Hazlewood
1/25 10-11AM RCA C, Mattel Toy Jingle, Botkin, Talent Payments
1/25 1:30-7:30PM 6 hrs. Universal, TV Film, Helfer
1/26 10-1PM Continental Sound, Guy Hemric, Al Film
1/26 1:30-7:30PM Universal, Helfer TV Film
1/26 7-10PM Annex, Nelson Riddle, Jack Lee, Liberty
1/29 1 0-1:30PM Sound, 5th Dimension, Marc W.B.
1/29 2-7PM Gold Star, Phil Spector, Ike/Tina
1/31 10-12:30 Universal Prescore, Bobby Helfer

Feb. 1 5-8PM Stereo Fi
Feb. 1 8PM-12Mid. Western 1, Frank & Nancy Sinatra, Don
2/2 9AM 1 Audio Arts, Charles Wright
2/2 11AM Gold Star, PSA jingle, Lenny Malarsky
2/2 2-5PM Gold Star, Righteous Bros, G. Poole MGM
2/2 8-11PM Western 1, Don Crawford, Shulman Gene Page
2//3 3-7PM Sound, Gene Page, Timi Yuro, Universal
2/6 1PM 1 Gold Star, Rex Dennis
2/7 7:30PM-10:30PM Columbia D, Stu Phillips, Klein, Columbia
2/9 9AM 3 El Do, Bodie Chandler,
2/9 2-6PM Gold Star, Barry DeVorzon, 6 Hard Men, Valiant
2/9 7-10PM United B, Mike? Don Lan, W.B.
2/10 2-6PM Gold Star, Raul, Valiant
2/10 8-11PM RCA C, 3 hrs. Perry Botkin
2/13 2:30 1 Stereo Fi, Bob Keane
2/13 6:30PM 1 Sound Hal Davis Motown
2/13 8-11PM Western, Billy Strange, Don Lamier. GNP
2/14 8AM-12:45PM Universal, TV, Helfer
2/14 12-3PM Western 3, Sun Rays, Dick Hyde, Talent Fiscal
2/14 4-7PM Western 3, Sun Rays, Dick Hyde, Talent Fiscal
2/15 1-4:30PM Annex, Nino Tempo, April & Nino
2/15 7-10PM Annex, Nelson Riddle, Lee Liberty
2/15 11PM-4:30AM 2/16 Western 3, Beach Boys, Heroes & Villains, Brian
2/16 3-6:30PM Western 1, Trini Lopez, Sid Sharpe
2/16 8-11PM TTG, Quincy, Film-Record, Lloyd (Basham), Liberty
2/17 2-6:30PM CBS-Valley, Roxy, 4-star TV Film
2/17 7:30-11PM Columbia D, Doodletown Pipers, Klein
2/20 2-5:30PM Gold Star, Fred Darien
2/20 8-11PM Capitol B, Sid Sharpe,
2/21 11AM-1PM United B, Dole jingle, Haskell, Eva
2/21 7-10:30PM RCA B, Ed Ames - Kerr (Anita), Barrett
2/23 10AM 1 Sound, Gene Page
2/23 1:30 1 hr. LA Sound, 1313 No. Vine, Union 76 Tire jingle TV spot, Gordon;
2/23 3-5PM? 2 hours, RCA C, Hamms Beer jingle, 4 Bros., Campbell-Mitchum
2/24 8-11PM Sun. Sound, Joani Camp, Hal Wynn-Hoven
2/25 11AM-2PM Gold Star, Don Ralke, Joey Paige, Mercury
2/27 1-5PM Gold Star, Marty Cooper,
2/27 10PM-1AM Col. D, Larry Williams, Johnny Watson, Hank
2/28 10-1PM Columbia A, Supremes, Barrett Motown
2/28 1-4PM United B, Deanna Martin, Don Len. W.B.
2/28 7-10PM Liverpool 5, Al Capp, RCA

March 1 10-1PM Columbia A, Supremes, Barrett Motown
March 1 1-6PM Western 3, Brian, Beach Boys, Heroes & Villains, Capitol
3/2 1-6PM Western 3, Brian BB's Heroes & Villains, Capitol
3/6 10AM 1 hour, Gold Star, Lew Bedell
3/7 6-9PM Columbia A, Buckinghams, Barrett
3//8 7-10PM World Pacific, Clydie King, Art Wright, Liberty
3/9 10AM-2PM Nash-W Mac, Sims Twins, talent Fiscal
3/9 6-9PM Col. A, Buckinghams, Mercy Mercy Mercy, Barrett
3/10 2-5PM Col. A, Ben Barrett
3/10 7-10:30PM Western 1, Baker Knight, Don Len. W.B.
3/11 1-5PM Grant's Music, 3306 Venice Blvd, 6:30-9:30 Shrine Concert (rehearsal)
Oliver Nelson guitar, Jimmy Smith guitar, Little Stevie Wonder, bass
3/13 1-5PM Continental Sound, 6035 Hollywood Blvd., Mike Curb, Bobby Sherman, Columbia
3/13 3-7PM United A, Botkin, Don Lanier
3/13 7-10:30PM Col. D Hal Blaine, fuzz guitar
3/14 2-6PM Sun Sound, Harper's Bazarre, Don
3/15 1-4PM Western 3, Brian Beach Boys
3/15 6-9PM Col. D Tyrone & Jerome, Har. Batiste, Epic
3/15 9:30PM - 12:30AM Col. D, Tyrone & Jerome, Har. Batiste, Epic
3/15 12-3PM Sound Don Grady,Jack Shul. Gary Z. Autoharp, Dano
3/17 1:30-5:30 Continental Mike Curb, Al Film'
3/17 8-11PM World Pacific, Beau Brummels, Dick Bock
3/18 11-2PM United A, Hank Levine, W.B.
3/20 9AM-1PM Sound, Gene Page, Superior
3/20 1-4:30PM Capitol B, Tina Mason, H.B. Ben Barrett
3/21 9AM-12Noon, col. D, Usher, Instru's, Columbia
3/21 2-5PM World Pacific, Dick Bock, Pohl. Liberty
3/21 7-10PM TTG, Dave Pell, Uni
3/21-3/22 10PM to 4:30AM United B, PJ Proby, Art. Wright (3 dates paid Premium)
3/22 2-5PM Col. A Buckinghams, Barrett
3/22 5-8PM Stereo Fi, Gene Page, Mustang ad
3/22 10-2:30AM Premium United A, Gene Page, Ben Barrett, Motown (girl)
3/23 9AM 2 hours, Sound, Gene Page
3/23 1-5:30PM Capitol Lettermen, Ben Barr. Capitol
3/23 6-9PM Col. A. Buckinghams, Barrett
3/23 10-1AM Col. A, Buckinghams, Barrett - Toots Thielmans
3/24 3PM-6PM United A, Jules, Oliver Nelson, Della Reese, ABC Paramount
3/25 11 :(2) Sugar, Rene Hall Moonglow
3/27 9am-12Noon Universal, film , Helfer, Stage 1
3/27 2-5PM Columbia D, Bobby Goldsboro, Don Len, Justis
3/28 9:30-12:30PM Western 2, Green Acres TV, Mizzy, Barrett

3/28 1-3PM RCA A, 2 hrs. Beer jingle TV & Radio, Lucky Lager, Botkin, Talent Pay-Chaloy
3/28 3-6PM Sound Tipton - Smith Liberty jingles Dallas Smith
3/28 8-11PM Gold Star, Beach Boys, Brian, Capitol
3/29 1AM-4:30AM Col. A, Gary Usher Instru's - Dick Burns
3/29 7:30PM-10:30PM Gold Star, Boy, Har. Batiste, Geo. Poole, West Air
3/29 2-6PM Gold Star, Brian
3/30 9AM-12Noon, Columbia A, Gary Usher, Dick Burns Instru's
3/30 2-7PM Gold Star, Brian
3/30 7-11:30PM Western 2, 12E Fuzz, Hal Blaine ,ad spots, Blaine, Screen Gems, Mirisch Corp, Larry Green
3/31 1PM-7:30PM RPM, Ray Charles, film recording, Bobby Helfer, Quincy Jones
3/31 8-11:30PM Gold Star, Brian Wilson, Beach Boys

April 1 2-5PM Columbia D, Mag. Whiting, Barrett, London
April 2 12 Noon Jan Berry Party
4/3 10AM-1PM Col. D, Hal Johnson, H.B. Premore
4/3 2-5PM United B, Joe Hooven, Eligibles,
4/4 10AM-2:30PM Continental AIP film call Mike Curb
4/4 5-8PM Stereo Fi, Gene Page, Keene Greene/Stone
4/4 8-11PM Gold Star, Don Peake, Kapp
4/6 9-12:30PM Columbia D, Gene Page, Motown
4/6 1-4PM Col. D, Nancy Ames, Stu Phi
4/6 8-11PM Western 1, Gary Lewis/Playboys, Hank Levine
4/7 1-4:30PM Western 1, Temptations, Motown Barrett
4/8 10-1PM Western 1, Gary Lewis/Playboys, Blaine, ESTA
4/8 2-5PM Western 1, Gary Lewis/Playboys, Blaine, ESTA
4/10 10-1PM Western 1, Gary Lewis/Playboys, Blaine, ESTA
4/10 2-5PM Western 1, Gary Lewis/Playboys, Blaine, ESTA
4/10 6-9PM United A, Don Sherry, Len. Monument
4/11 10-12Noon Western 1, Gary Lewis, OD, Gary Klein, ESTA
4/11 1-4PM Col. A, Temptations, Ben Barr., Motown - Berry
4/11 6-9PM RPM Ray Charles ("Satisfy"), Tangerine
4/11 9-12:30AM RPM Ray Charles, Tangerine Joe Adams
4/12 9AM-12:30PM Sun. Sound, Ted, "Boots" Spots
4/12 1-4PM Col. A, Temptations, Ben Motown
4/12 8-11PM United B, Lee Hazlewood, Susie, Lanier-Randi Hazelwood
4/13 1-4PM Western 2, Twin Girls, Sugar Hall/Rene Hall Enterprises
4/13 2-6PM Western 3, Brian Wilson, BB's
4/14 10-1PM Col. A, H.B. Old Gal, Premore
4/14 2-5PM United A, Sid Sharpe GNP Cres.
4/14 8-11:30PM Capitol B Mariano Moreno, awful, Barr.
4/15 7-10PM Nash-W, Terry, H.B. Ward

4/17 9:30AM-5PM "Heat of The Night", Quincy-Helfer, Mirisch - 2 dates
4/17 TTG, Terry, Jackie Mills, 20th
4/19 9:30AM - 6PM - 2 dates, MGM, "Don't Make Waves" ,Vic Mizzy, Ben Barr.
4/20 9AM-12Noon, Col. A, Miracles, Motown Barrett
4/20 2-5PM Col.A, Miracles, Motown Barrett (double date)
4/20 6-9PM Col. D, Gary User/Dick Burns, Instru's
4/21 9AM-12 Noon, col. A, Miracles, Motown, Barrett
4/22 4-7PM Nash-W, H.B. Ben, ERA
4/24 1-4PM Col. D, Gary Usher, Gene Clark, Burns
4/24 8-11PM Stereo Fi Gene Page
4/25 11AM (2) Moonglow 6267 Selma Rex
4/25 2-5PM Western 1. Mort Garson, Star Signs, Electra
4/25 8-11PM Western 1, Mort Garson, Star Signs, Electra (double date)
4/26 10AM-1PM Western, 1, Mort Garson, Star Signs, Electra
4/26 8-11PM Sound, Dimples, Jackie Mills, 20th
4/27 9AM-12Noon, Sound, Brenda Holloway, Motown, Ben Bar.
4/27 8-12Midnight Western 3 Gary Zekley, Shulman, Canterbury
4/28 3-6PM Sound, James Car. ERA
4/28 10-1AM Gold Star, Cher, Har. Batiste, Atlantic

May 2 10AM-1PM Capitol, Jordi Film, H.B. Ben Barr. Capitol
5/2 4-7PM Capitol, Jordi Film H.B. Ben Barr. Capitol
5/2 7:30PM (2) El Do, Gene Page
5/2 9PM (2) Nash-W Jack Eskew 12-string
5/3 Western 3, Ed Glasser White Whale
5/4 11-2PM Continental, Mike Curb Sidewalk
5/4 3-6PM Continental, Mike Curb Sidewalk (double date)
5//6 10AM (4) Stereo Fi, Bob Keane
5//6 3:30-6:30PM Moonglow Records, Rene Hall, Hall Prod's
5//8 8-11:30PM RCA A, Fred Scott, Ben Barr. RCA
5/9 2-5PM RCA A, Al Capp, Liverpool 5, RCA
5/10 2-5 RCA A Liverpool 5, Al Capp, RCA
5/10 8-11PM United A, Everly Bros. Gene Page
5/11 9AM-12Noon, Col. A, Brenda Holloway, Ben Barr. Motown
5/11 7-112 Mid. Western Fran Jeffries, Billy Strange, Don Lanier.
5/12 10AM-1PM Gold Star, Lew Bedell
5/12 8-11PM Western Bob West, Security Bank jingle
5/13 2:30-5:30PM Col. D, Boots jingle, Tom T.
5/15 3:30-6:30PM Stereo Fi, Gene Page
5/15 7:30-12Mid Sound, Martha/Vandellas, Ben Barr. Motown
5/16 2-5:30PM Capitol, Hollyridge Strings, Beach Boys Hits
5/17 Nash-W, 2 hrs. Joe Hooven

5/17 8PM-12:30AM Gold Star, Brian Wilson, BB's
5/18 9:30AM-12:30PM Col A, Larry Marks, Tom Ted. A&M
5/18 2-5:30PM Capitol, Hollyridge Strings, Beach Boys Hits, Ben
5/18 8:PM-12:30AM Western 2, Noel Harris, Jimmy Bowen, Peake
5/19 7-10PM World Pacific, Jim Holliday, Liberty
5/20 7-11PM Western 1, Murry Wilson, Talent Fiscal
5/22 9:30AM-12:30PM Paramount, Roger Miller Film "Big Country", Kahgen, Paramount
5/22 1-6:30PM Paramount, Roger Miller Film "Big Country", Kahgen, Paramount
5/23 9:30-1PM Paramount, Roger Miller Film "Big Country". Kahgen, Paramount
5/23 2-6PM Paramount, Roger Miller Film "Big Country", Kahgen, Paramount
5/23 7-10PM United A, Glasser/Lanier, W.B.
5/24 2-5:30PM Audio Arts, Ted Glasser, leader pay, UNI
5/25 8AM-11AM Nash-W, HB. Barrett, "Get The Picture Jingle, Goodyear Radio & TV
5/25 4-6PM Gold Star, Lew Bedell (3)
5/25 8-11:30PM RCA A, Bud Shank Ben Liberty
5/26 2-5PM Nash-W, Guy, Earl Palmer, (Bud Coleman died)
529 1-4PM TTG, Harry Bettis Film, Frankie Capp
5/29 8-11PM RCA A Bud Shank, Liberty
5/31 9-12Noon Capitol A, Bud Shank, Liberty
5/31 2-5PM Cap A, Meredith McCrea, Ben, Botkin, Capitol
5/31 8:15PM Cap. B, Art Wright, guy, Ben Barr.

June 10AM-1PM Western 1 Billy Strange, Roy Caton, GNP
6/1 8-11PM RCA A Bud Shank, Ben - Shorty Rogers
6/2 10-1PM Western 1, Beau Brummels, Lennie W. WB
6/2 2-5:30PM Columbia A Cookie Jackson, Larry Williams, Paul Humphrey
6/2 8-11PM Western 1, Elmo Almo, Gary Lewis/Playboys, Jack Nitzsche ESTA
6/3 5-6:30PM TTG, Jingle, Get The Picture, BetTs - Capp
6/3 7-10PM Col. A, Tommy Leonetti, Ben
6/5 7-10PM United B, Jackie DeShannon, Rex Deveroux, Liberty
6/6 2-5:30PM Sun. Sound, Tom Ted. A&M
6/6 8-11:30PM Western 1, Gary Lewis, Beau Brummels, Elmo-Almo ESTA
6/7 9:30AM-12:30PM Universal, Film, Percy Faith, Helfer, Universal
6/7 6-7:30PM Holly. Sound, 6367 Selma, Rex Dennis
6/7 8-11PM Western 1, Gary Lewis, Beau Brummels, Elmo-Almo ESTA
6/8 10-1PM Continental, Lennie, Man, John Guest, W.B.
6/8 2-5:30PM Western 1, Beau Brummels ,Ron Elliott, Lenny Waronker, W.B.
6/8 8-11PM Gold Star, Green/Stone, 3 Girls, Batiste
6/9 9;30AM -11AM United A, Bob Thompson, Chevelle ad TV, Hiback (Malarsky)
6/9 1PM-4PM United B, Duane Eddy, Don Lan, W.B.
6/10 2-5PM United B, girl, Gene Page, Don Lan W.B.
6/12 9PM American, 1 hr.

6/13 2-5PM Gold Star Cher, Harold Batiste, Liberty
6/13 8-11PM Capitol, Andy Russell, Ben Barrett
6/14 9-1PM United A, H.B. Ben Barrett, Hanna Bar. Film Cordy
6/14 8-11PM Gold Star, Sonny/Cher, double-date, Gold Star
6/15 9:30AM-12:30PM Universal, Nobody Is Perfect, Don Costa, Joe Gershenson. Helfer
6/15 1-5:30PM Universal, Nobody Is Perfect, Don Costa, Joe Ger. Helfer
6/15 8PM-2AM 6/16 Premium Gold Star, Wilson, Ralke-Poole, Instru's, Talent Fiscal
6/16 10-1PM Sound, Laramie, Schulman, Canterbury
6/16 1-5PM TTG, #2, Monarch, Chipmunks, Ross Bagdasarian, Instru's, Capps
6/16 7-11PM Sound, White Whale, Pohlman
6/17 1PM (2) American Al Capps
6/19 9AM-12Noon H-R, Dunhill, ABC
6/19 2-5PM United A, Ray Pohlman, Marketts, Instru's, Liberty
6/19 8-11:30PM United A, Nancy Sinatra TV Special, TV & Record, Don Len, W.B.
6/20 9:30-12:30PM Western 2, Daniel Warner, Steve D. - Hal Blaine, Mercury
6/20 1-4PM United B, Everly Bros., Don, W.B.
6/20 4:30PM-7:30PM Continental, man, Larry Brown, Sidewalk
6/21 2-5PM Everlys, Don Len. W.B.
6/22 2-5PM Everlys, Don Len. W.B.
6/22 8-11PM Gold Star, Sonny/Cher, Batiste, Liberty
6/23 2-5PM Annex, Ben Barr.Robie Porter, Botkin, MGM
6/23 8-11PM TTG, Mike Melvoin - Mort Garson, Guy, G-Note, Garson
6/26 9-12 Noon, Sound,, guy, Ben Barr. Motown
6/27 9:30AM-12:30PM paid for 4 hours, Columbia A, LeRoy-Van Dyke, Sid Sharpe, Ernie Freeman, W.B.
6/27 12:00-3PM Sunset Sound, Love Group, Don Randi, Electra
6/27 3:30-6:30PM Sunset Sound, Love Group, Don Randi, Electra
6/27 8-11PM Western, Mike Melvoin, Symphony of Soul, Liberty
6/28 1-4PM RCA B, Sally Fields, "Felicidad" Blaine, RCA
6/28 9-12 Midnight, Dick Smothers, Steve D. - Hal Blaine, Mercury
6/29 1-4:30PM United B, Beau Brummels, Lennie W. W.B.
6/29 8-11PM United B, Dick Smothers, Hal Blaine, Mercury
6/30 9-1PM Col. A, Hanna, Barbara Film Ted Glasser, Ben
6/30 2-5:30PM Annex, Jingles, Diamond Don Len.
6/30 8-11PM Western 1, Mike Melvoin, Symphony of Soul, Imperial-Liberty

July 1 10-1PM Gold Star, Ed, Sid Sharpe, MGM
7/1 2-5PM United A, Don Costa, Don Len. Instru's, ABC Records
7/1 6PM? United A, Frank Sinatra, 1-hr. ODs ,Over and Over, The World We Knew OD's W.B.
7/1 7- 3AM 7/2 United A, Don Costa, Den Len. Instru's ABC Records
7/3 10-1PM Gold Star, Girl, Lincoln

7/3 2-6PM Gold Star, Sonny/Cher Batiste, Liberty
7/3 8-11PM Capitol B Paul? Capitol
7/5 2-5PM United A, Nancy Ames, Blaine
7/6 12-3:30PM TTG, Joe, Liberty
7/6 8-11:30PM Capitol, Ben ,
7/7 3-6PM Gold Star, Cher, Batiste, Atlantic
7/7 8-11PM United A, Pet Clarke, Lanier W.B.
7/7 11PM-2AM 7/8 Col. A Patti Page, Ben (Hy Lesnick?)
7//8 2-5PM RCA B Eddy Fisher, RCA
7/9 4-6PM Western 1, Pet Clarke Plymouth Jingle, Lenny
7/10 7-11:30PM TTG, Jimmy Rodgers, Ben A&M
7/11 10AM-12Noon (2) El Do, Gene Page
7/11 8-11PM United B, Rene Hall, Hall
7/12 11AM-1PM United B, Mike Post OD, Don Lanier, W.B.
7/12 3-6PM TTG, Sue Raney, Tracy, Liberty , guitar
7/12 7-11PM TTG, Jimmy Rodgers, Ben, A&M
7/13 1-5PM Sound, Brothers, Gene Page, White Whale
7/13 8-11PM TTG Sue Raney, Jack Tracy
7/14 11AM Annex, Orange Raceway Jingle, Lincoln, DAK Transcriptions
7/14 2-5PM RCA A, H.B., RCA
7/14 7-10:30PM TTG, Jimmy Rodgers, Ben, A&M
7/15 2-5PM RCA, Oopie McKurn, Ben, Botkin, RCA
7/17 8:30AM-12:30PM Universal Ironsides TV, Helfer, Uni
717 2-5PM Western 1, Ray P. (country) Lanier, Liberty
7/18 12-3PM Sound, Gene Page - Jack Shulman, Guy, Canterbury
7/19 8-11AM Goldwyn, Film, Helfer, Haskell, Berman
7/19 12-7:30PM Goldwyn, Film, Helfer, Haskell, Berman
7/20 10AM-12Noon, Dell Ketcher, 5815 Foothill Dr. (2 tunes)
7/20 3-6PM United B, Don Owens, MGM
7/20 8-11PM United A, Righteous Brothers, Geo. Poole, MGM'
7/21 9-1PM Sound, Brenda Holloway, Ben, Motown
7/21 3-6PM Sun. Sound, April & Nino, Jules Chaiken, White Whale
7/21 8-11PM United A, Girl, Ben, MGM
722 10-2PM United A, Nancy Sinatra, Don Len. W.B.
7/24 3-6PM Nash-W, H.B. Folk Singers, Ben
7/24 9-12Mid. United A, Frank Sinatra, Don Lan. W.B.
7/25 9:30AM-12:30PM Universal Film, Helfer, Uni
7/25 1PM-5:30PM Universal Film, Helfer, Uni
7/25 7-10PM TTG, Vicki Carr, Rex Deveroux, guitars and bass, Liberty
7/26 8:30PM-12Mid. Sound, Group Therapy Group, Jack S, Peake, Canterbury
7/27 1:30PM-7PM Universal, Ironsides TV, Helfer, Uni
7/27 9-12Mid. Western 1, Girl, Ben, MGM

7/29 10AM-1:30PM United B, Nancy Sinatra "Boots" RC Cola Jingle, Don Len,
7/31 8-11PM United B, Don Costa, Trini Lopez, Bill Miller, W.B. OD

Aug. 1 1;30PM-7PM Universal, Run For Your Life Movie, Helfer, Uni
Aug. 1 10:15PM RCA, Vic Damone, Ben
8/2 10-1PM Sun-West, Joe Leahy,
8/2 2-5PM Capitol, Gene Page, Ben
8/2 8-11PM Capitol A, Rainbows, Arthur Wright, Ben, Capitol
8/3 8:30-11:30AM TTG, small, Bettye Swan, Art Wright, Money
8/3 4-7PM College, Theatre Arts, Billy Strange, TV Pilot (Park C)
8/4 10AM-1PM Nash-W James Carmichael, Motown
8/4 2-6PM Continental, Al Film, Jerry Styner,
8/4 9PM-11PM. United A, demo Don Lan
8/5 10:30AM 2 Audio Arts, Art Freeman
8/7 10:30AM-12:30PM United A., Nelson Riddle Dodge Jingle Jack Lee
8/7 2-6PM RCA, Carol Burnett, Ben, RCa
8/7 8-11PM Western 1, Don Costa, Ben, MGM
8/8 11AM United A, 1 Jack Lee jingle
8/8 1-4PM World Pacific, Bobby Vee, Lib. RCA
8/8 10-1AM RCA Vic Damone, Ben RCA
8/9 3-6PM Western, Beau Brummels, Len Waronker, ABC
8/9 8-11PM United A, Alan Copeland, ABC
8/10 10:30-12:30PM Original Sound, Sunset/La Brea Gene Page,
8/10 8-11PM United A, Alan Copeland, ABC
8/11 2-5PM Audio Arts, Ted Glasser, Universal
8/11 8-11PM United A, Alan Copeland, ABC
8/12 9:30AM-12:30PM United B, Nancy Sinatra, Lanier, W.B.
8/12 2-5:30PM Gold Star, Sonny/Cher, Gino, Atlantic
8/14 9:30-12:30PM Western 2, Vic Mizzy, Green Acres, Ben
8/14 2-5PM Col. A, Mag. Whiting, Ben, Arnold Goland
8/14 8-12:30AM United B, Lesley Gore, Blaine
8/15 12-4PM Western 1, Harpers Bizarre, Lan. W., W.B.
8/15 8-1AM United A, Roger Miller Film/Records, Helfer Mercury
8/16 1-4PM Nash-W Sy Mitchell, Bill Shaw
8/16 10-1AM Western 1, Nancy Sin. - Film, Lanier, Hazelwood
8/17 8-11PM United A, Girl, Ben, MGM
8/18 10-1:30PM Continental, Al Film, Jerry Styner
8/18 2-5 Columbia, Billy Mize, Ben Col.
8/18 6-9:30PM Columbia, Billy Mize, Ben, Col.
8/19 10-1PM TTG, Platters, Sid Sh., Musicor
8/19 2-5PM El Do, Dave Pell, Uni
8/21 2-4PM United B, Dial Soap Jingle, Lanier

8-21 8-11PM Western 2, Jimmy Haskell, Ben, Barrett
8/22 9:30-12:30PM Ironsides, Universal, Helfer
8/22 1:30PM-4:30PM Ironsides, Universal, Helfer
8/22 7-10PM RCA, Elvis Presley, Lanier, Billy Strange RCA
8/23 10:30AM-1:30PM Sound, Gene Page, Canterbury
8/23 2-5:30PM Columbia, Andy Williams, Ted. Col.
8/23 7-10PM RCA, Elvis Presley, Lanier, Billy Strange, RCA
8/24 10-1:30PM RCA Nelson Riddle, Jack Lee, Liberty
8/24 5-8PM Audio Arts, Ted Glasser, Universal
8/25 10-12Noon Annex, paid for 3 hours, Mattel Jingle, Botkin, Chasloy
8/26 2-5PM Columbia, Andy Williams, Ted. Col.
8/28 10-1PM TTG Jack Tracey, Liberty
8/28 2-6PM Continental, Al Film Jerry Styner, Al
8/29 9-12Noon, Western 1, Harper's Bazaar, Botkin, Don Lan., W.B.
8/30 2-5PM Capitol Lettermen, Ben, Capitol
8/31 10-12Noon (2) Orig. Sound, Gene Page, Jack Shul.
8/31 3-6PM Annex, Bill Justis, "Ruby", Diamond
8/31 8-11PM Capitol, Andy Russell, Ben, Capitol, Mort

Sept. 1 9:30-11:30AM Col. D Olympia Beer Jingle, Jules Chaiken
9/1 1-6PM Universal Ironsides, Helfer Uni
9/1 7-10PM Annex, Don Len. Damond (must be Bill Justis)
9/4 Las Vegas trip
9/5 9;30AM - 11:30AM TTG, Metrecal jingle, Chaiken, Ogilvy & Mather
9/5 7PM RCA C, Airport Bonds jingle, Botkin
9/6 2-5PM Columbia, Gene Page, Malcolm Hayes
9/6 Western 1, Judy Branch, Sid, W.B.
9/7 9:30AM - 5PM Universal, Victor Mizzy "Shakiest Gun" movie, Helfer
9/7 7-10PM United B, Mort Garson, weird-weird
9/8 10-1PM American Gene Page
9/8 2-5PM Columbia, Debbie Kaye, Ben, Col.
9/9 11AM (1) Audio Arts, Art Freeman
9/11 11-2PM Gold Star, Ben, Barrett
9/11 8PM Western 2, 1-1'2 hrs. Chaiken, Coles Swimwear jingle
9/12 10-12Noon, Paramount, Gene Page, J. Shulman, Canterbury
9/12 1-4:30PM Capitol, Wayne Newton, Hank Levine-Ben
9/12 8-11PM United A, Gabor Szabo, Jules Chaiken, ABC
9/13 2-6:30PM Capitol Wayne Newton, Ben
9/13 RCA, Bob Crosby, Ben RCA
9/14 9:30AM-5PM Universal, Quincy Jones movie
9/14 7-10PM United A, Gabor Szabo, Jules Chaiken, ABC
9/14 10-1:30AM United A, Gabor Szabo, Jules Chaiken, ABC

9/15 1PM 1-½ hrs. United, Nancy Sinatra "Wasey" jingle, Carnation, Billy Strange
9/16 11-2PM RCA, Nelson Riddle, Helfer, RCA
9/17 1PM 2 hrs. Rehearsal. Drum City, Santa Mon. Boots, B. Strange
9/18 2-5:30M Goldwyn, "Guess Who's Coming to Dinner" film, Klein, DeVol, Fox
9/18 8-11PM United A, Tom Scott, Jules, ABC
9/19 9AM 1 hr. Western 2, Jingle, Jules Chaiken,
9/19 2-5PM RCA Vic Damone, Ben, RCA
9/19 8-11PM United A, Tom Scott, Jules, ABC
9/20 7:30-10:30PM Western 1, Nancy Sinatra TV, Lanier, Boots Enterprises
9/21 12Noon-3PM United A, Bill Plummer, Jules ABC
9/21 8-11PM Capitol B. Al DeLory, Capitol
9/22 9:30AM 1 hr. LA Sound, Jingle, Jack Lee, Ad. Staff
9/22 2-5PM TTG, Sue Raney, Chaiken,
9/22 8-11:30PM United A, Bill Plummer, Jules ABC (instru's)
9/24 9:30AM Camp Pendleton Nancy Sinatra Show, B. Strange
9/25 9:30 1-½ hrs. Radio Recorders ,Jingle, Haskell, B. Barrett
9/25 4:30PM 2 hrs. United, RC Cola Jingle, Barrett, Denove
9/25 7-10PM American, Gene Page, Lil Angel, Bass & Guitars
9/26 10-11:30AM Annex, Christopher Milk Jingle, Jules, Talent Fund
9/26 1-4:30PM United A, Don Lan. Mike Post,
9/26 8-11PM RCA Ben, RCA
9/27 9;30AM-5PM Universal, Madigan Film, Helfer, Uni
9/28 1:30PM-5PM Universal, Madigan Film, Helfer, Uni, Ballad of Josie Jingle also
9/28 8-11PM RCA , Vic Damone, Barr. RCA
9/29 9:30-5PM Universal, Magnificent Thief Film, Helfer, Uni
9/29 8-12Mid. Gold Star, Mothers Quaker Oats, Len, W.B.
9/30 9-12Noon Sound, Motown
9/30 2-5PM Continental, Ian Whitcomb, Styner, Sidewalk
9/30 6:30-9:30PM Continental, Ian Whitcomb, Styner, Sidewalk
9/30 10-1AM Continental, Ian Whitcomb, Styner, Sidewalk

Oct. 2 9AM-5PM Universal, Magnificent, Helfer, Uni
Oct. 3 9AM-12Noon Universal, Ironsides, Helfer, Uni
10/3 12-3PM and 4-7PM, TTG, Hippie Film Bahler
10/3 7:30PM Sound, Gary Zekley, Uni
10/4 11AM-2:30PM United B, Johnny Manne, Dave Pell, Liberty
10/4 8-11:30PM RCA, Lalo Schifrin, Mission Impossible, Helfer, Dot
10/5 1:30-5PM RCA C, Don Ho, Lanier, W.B.
10/5 8-11PM RCA, Lalo Schifrin, Mission Impossible, Helfer, Dot
10/6 9:30AM-1PM Continental, Film, Jerry Styner Al
10/6 1-4PM Capitol A, Don Ho, Lanier, W.B.
10/6 4:30-7:30PM Capitol A, Don Ho, Lanier, W.B. (double date)

10/7 10-1PM TTG, guy, Art Wright, Venture
10/7 1-4PM Col. A, Doodletown Pipers, Snuff Garrett, Columbia
10/7 4:30PM-7:30PM Col. A, Doodletown Pipers, Snuff Garrett, Columbia (double date)
10/9 9:30AM-12:30PM Col. A, Doodletown Pipers, Snuff Garrett, Columbia
Took off for vacation with kids, Grand Canyon
10/17 10AM-12Noon (2) Gold Star Lincoln M. Spectra
10/17 3PM-4:30PM Annex, Gibraltar Sav. Jingle, Bill Bates, Weinberg
10/18 9-4PM , Goldwyn "In Cold Blood", Quincy Jones, Klein, Col. Pic
10/18 4:30PM-7:30PM RCA C, Lanai, Haskell, Hana Ho Records, Haw.
10/18 8PM-12Mid. United A, Nancy Sin. Lanier, Boots TVF
10/19 11-2PM United A, Johnny Mann ,Dave Pell, Liberty
10/19 6PM-9PM Annex, Haskell, Barrett
10/20 10AM-1PM, Western 2, Les Baxter, GNP
10/20 8-11:30PM United A, Dino, Hank, Ben UA
10/21 10-1PM Gold Star, Botkin, Cooper Meyer Prod's
10/21 8-11PM Gold Star, Kim Weston, Art Wright, Venture
10/23 8-10PM United A, Dial jingle, Bob Thompson, Lennie, Yada
10/24 9-12:30PM, Sun. Sound, James Carmichael, Faro (8004 Melrose, Holly)
10/24 7-10:30PM TTG, Uni
10/25 2-5PM Sun. Sound, Jimmy Rodgers, Garson - Ben, A&M
10/25 7-10PM Sun. Sound, Jimmy Rodgers, Garson - Ben, A&M
10/26 4-6PM Annex, Gen. Diam. jingle, Chaiken,
10/27 12Noon-3:30PM Continental Sound, Mike Lloyd - Jerry Styner, Sidewalk
10/27 8-11:30PM Gold Star, group, Art Wright, Mercury
10/28 10AM-1:30PM Col. A, Billy Mize, Ben, Col.
10/30 9AM-11:30AM Sound, Jingle, Len. Malarsky
10/30 2-5PM United B, Hazlewood, Don Lanier, Hazelwood
10/30 8-11PM Sound, Ben, Motown
10/31 9:30AM-1PM H-R Studios, Billy Page, ABC
10/31 6-9PM Audio Arts, Sherell (copyist for Motown),

Nov. 1 6:30PM-10:30PM Capitol B, Ernie Freeman
11/2 4-7:30PM United A, Bobby Darin TV, Debbie Reynolds, Berman, Debbie-Harmon
11/2 8PM-11PM Universal Stage 10, Decca, Michel LeGrand Film, Univ.
11/6 9:30-11:30AM Sound, Jingle, Bob Thompson, Yada
10/6 2-5PM Liberty W. 3rd St., Four Freshmen, Dave Pell, Liberty
10/6 8-11:30PM Cap. A, Rita Moreno, Al DeLory, Capitol
10/7 7-10:30PM Liberty, Four Freshmen, Dave Pell, Liberty
10/8 2-6:30PM Western 1, Nancy Sinatra TV, Lanier, Boots
10/8 8-11PM Capitol, Andy Russell, Ben, Capitol
10/9 9-10:40AM Sound, Firestone Jingle, Bob Thompson, Lennie, Yada
10/9 3-6PM Annex, Film Theme, Will Penny, Phil Kahgen, Marty Paich, Paramount

10/9 6-9PM Gold Star, Kim Weston, Ben, MGM
10/10 9:30AM-11AM Sound, Jingle, Thompson, Lennie, Yada
10/10 7-10PM Moonglow R.T., Guy, Editorial Services,
10/11 10:30AM-2PM Sound, Dino-Desi-Billy, Ben
10/13 12-4PM Sound, Jack Shul., Canterbury
10/14 9AM 1 hr. Sound, U-Haul Jingle, Lan. Al Allen
10/14 2-5PM United b. Danny Warner ,Lanier, ABC
10/14 6-9:30PM Col. D, Dino Valenti, bad, Ben Johnston, Columbia
10/14 10PM on we were fired - see story of singer..
10/15 10-1PM and 2-5PM RCA B, Frankie Randall, Stan Silver, RCA
10/16 10-1PM RCA B, Frankie Randall, Stan Silver, RCA
10/16 2-5PM Gold Star, Lincoln, Girl, Petersen
10/17 9AM-12Noon, Sound, Marc Gordon, 5th Dimension
10/17 3-7PM RJ, 5th Dimension, Girl, Marc Gordon
10/17 8-11:30PM Continental, Styner, Sidewalk
10/18 10-1PM Harmony, Gene Page, Ben, Tower
10/20 9;30AM-5PM Universal "What's So Bad About Feeling Good" film, Frank DeVol
10/21 9:30AM-5PM Universal "What's So Bad About Feeling Good" film, Frank DeVol
10/21 8-11PM Sound, Gary Zekley aka Yodar Critch, Gia
Car trip with Kids. No. Calif. Vi Klein called me to "get back to Hollywood"
10/27 1-6PM Columbia, Col. Pict. Lalo Schifrin, Klein,
10/27 Dontes, my Group with John Guerin, Chuck Berghofer, John Morrell, both guitar and bass
10/28 10AM 2 hours, Western 2, Jingle, Haskell, Jay Ward
10/28 1-5PM Columbia, Col. Pict, Lalo Schifrin, Klein, Col. Walden
10/28 8-11:30PM Annex, H.B. Tangerine
10/29 2-5PM Col. Kacher, Col.
10/29 8-11PM RCA, Ernie Andrews, Milt Rogers, Dot
10/30 9-12Noon, Western 1, Nancy TV, Boots
10/30 8-11PM United A, Ron Eliran, Mort Garson, Decca

Dec. 1 2-5PM Col. A, Ron Eliran, Mort Garson, Decca
Dec. 1 8-11PM United A, Mag. Whiting, Ben, Goland
12/2 9-12Noon, Western 3, B. Strange, Ben
12/2 1-4PM Western 3, B. Strange, Ben
12/4 9:30-1:30PM, Western 1, Film, Quincy Jones/Klein
12/4 2-6PM Western 1, Film, Quincy Jones/Klein
12/4 8-11:30PM United A, Ron Eliran, Mort Garson
12/5 10-12:30PM Annex, H.B. C&H Sugar jingle
12/5 2-5PM Annex, Bill Justis, Ranwood
12/5 8-11PM United A, Ron Eliran, Mort Garson
12/6 2-6PM Goldwyn, Yours, Mine, And Ours film, Karlin, Helfer, Col. Walden

12/6 8-12Mid. United B, Voices of S.F. Group, Bowen, Don Len, W.B.
12/7 9-12:30PM Goldwyn, Yours, Mine, And Ours film, Karlin, Helfer, Col.Walden
12/7 2:30-5:30PM Goldwyn, Yours, Mine, and Ours film, Karlin, Helfer, Col.Walden
12/8 9:30AM-12:30PM Paramount, Phil Pre-score film
12/8 1:30PM-4:30PM Goldwyn, Yours Mine and Ours film, Karlin, Helfer, Col. Walden
12/11 9:30AM-2PM Universal, cowboy film, Jully Pink Jungle, Helfer-Freeman, Uni
12/11 9:30PM-1:30AM United B, Sweet Ride theme TV, Thielman-Randi, Fox
12/12 12:15PM 1 hr. L.A. Sound, Mustang Jingle, H.B.,
12/12 2-5PM Columbia A, Michele Lee, Ben Col.
12/12 8-11:30PM Sound, Gary Zekley, Canterbury
12/13 9-11:20AM United A. Falstaff jingle, Lennie, Bob Thompson Yada
12/13 8-12Mid. RCA A, Botkin, Ed Ames, Ben RCA
12/14 9-6PM Fox, Sweet Ride film, Thielman, Fox
12/15 1-4PM Fox, Sweet Ride film, Thielman, Fox
12/16 9:30AM-12:30PM and 1:30-4:30PM Capitol, Hi Lesnick, Capitol
12/16 8-11PM RCA B, Ed Ames, Botkin, Ben, RCA
12/18 9:30-6PM Paramount, Fade In Film, Kahgen, Para.
12/18 8-11PM RCA, In Cold Blood album, Quincy Jones-Klein RCA
12/19 9:30-4:30PM Paramount, Fade In film, Kahgen, Para.
12/19 8-12Mid. United A, Lanier, W.B.
12/20 9:30AM-1PM Continental, Jerry Styner, Sidewalk
12/20 2-5PM United, Kay Starr, Jules. ABC
12/20 8-11PM RCA, Guess Who's Coming To Dinner album, DeVol-Helfer RCA
12/21 2-5PM Western 1, Kay Starr, Jules, ABC
12/21 8-11PM Capitol, Hollyridge Strings Ben, Capitol
12/22 10-1PM and 2:30-5:30PM RCA Guess Who's Coming To Dinner album, DeVol-Helfer, RCA (double date)
12/22 8-11PM RCA, Grant Griffin, ugh, Scam City, Garber
12/26 8:30AM-11:30AM Fox, Lost In Space, Thielman
12/27 8-11PM United A, Instru's Jules. Dot
12/28 10-1PM Western 2, Carol Connors, Haskell, ABC
12/28 2:30PM 1 hr. Sunset-W Cougar Jingle, Garson, Bea Shaw
12/29 8-11AM Universal, No Time For Heroes, film, Helfer, Univ.
12/29 8PM 1hr. Annex, Pabst Beer Jingle, H.B. - Ben, Barrett
END of 1967 LOG.

It's been another exciting year, 1967. More VIP film calls and more great singers like Kay Starr, Ed Ames, Sue Raney, Margaret Whiting, Andy Russell, Frank and Nancy Sinatra, and their individual TV Specials, on and on, as well as some good rock-pop groups too. I liked what we did on the Buckingham's Mercy Mercy Mercy, doing the Beau Brummels, Gary Lewis, Shacklefords, on and on but the film calls were great, In Cold Blood, Guess Who's Coming To

Dinner, and the Lalo Schifrin's exciting films, and more Quincy Jones like Ironsides, some exciting pictures and many a fine film score. I know we couldn't watch some of the playback scenes of "In Cold Blood", the music just made that picture even more gory, very potent.

I had to take off more and more this year, the scheduling was getting to me, and I needed time with my kids. Peggy was growing into a tall and very beautiful blonde charming daughter. I attended my son's graduation into High School, and enjoyed hearing him practice his drums too he was really getting good, and had his own private small but good bedroom so he had his privacy. It was amazing to see Gwyny grow out of babyhood into a lovely little toddler and love to explore things, she was very bright and was happy.

But I was beginning to feel there was more than just work-work-work. I played a nice gig at Dontes, my so-called "last guitar gig", and it was great, the place was packed, it's always good to go out with a bang with everyone shouting and loving it. Of course I played with the best, which makes it so much easier to play good Jazz, Chuck Berghofer on string bass, and John Guerin drums. Lou Morell's son John joining me on backup-guitar, already a very good guitar player. Howard Roberts, who I always admired and loved to sit next to, his humor was off the wall and he was always very nice, I don't think I ever heard him swear - Howard had nice ways about him. He said "Carol you're the best I've ever heard" after some guitar solos and 1-2 tunes with the Fender Bass, some soloing too. That made my night.

Dontes was the place we all went to to get the day's music out of our hair and rejuvenate listening to some real Jazz and kibitzing with each other. Leonard Feather was always there, so was TV's Tom Brokaw, all the Jazz musicians. Larry Bunker, Clare Fischer, Joe Pass, Willie Bobo, etc. at least for 1-2 hours before bed-time. I used to run at nights too - it was safe to do that back then, and maybe do a little bowling to keep fit.

Toward the end of the year, I was getting spoiled working for the giants like Michel LeGrand, Quincy Jones, Lalo Schifrin, and Alan Copeland. Who wanted to go back to the simple rock after that? Frank DeVol was no slouch either, and the best was yet to come. Anny was taking good care of my kids and she enjoyed meeting some of our VIP Studio Musicians I'd invite home to dinner sometime, Ray Brown, Lincoln Mayorga, later a famous concert pianist, Earl Palmer sometimes would come home with me for lunch. My home was just around the corner close to Universal and Warner Bros. Anny was good to my kids, in her late 30s, she still was young enough but wise enough to be a good companion and substitute Mom sometimes too.

And I felt more confident to leave town to take my kids on a good trip tho' one time I left town and somehow Vi Klein found out where we were up north, in a cabin near a lake and somewhat "ordered me back to Hollywood, for a MOST VIP film-call date they couldn't do without me" sort of phone call. We packed up and headed home immediately cutting the stay short....it was for Lalo, so yes, it was sure worth it.

Those trips were fun with my kids, we re-connected, and they had a real Mom for awhile, not some eat-sleep "how was school" fast dinner type person. I do know the music of the films was good stuff, and I knew the Fender Bass lines they wanted me to invent was a new direction for film scores as the 1960s music was increasingly being a part of the film scores, to sell well to the public be it TV film shows, or films made for theaters. It was a thriving increasingly important business, and the music composed by our geniuses here showed it. They were all just wonderful men, you'd think they were your nice neighbor howbeit your Malibu neighbor, with all their sailboats and yachts. I wish I hadn't turned down Walter Scharf when he invited me to his yacht. I couldn't tell him "I can't swim"..... tho' I went sailing with Bud and Lynn Shank.

I also did enjoy doing albums with Bud Shank, Gabor Szabo, and the instrumental albums with Joe Reisman, Bill Justis, and Don Costa, and Henry Mancini, some beautiful music there, and even the Hollyridge Strings were nice dates. The Four Freshmen were amazing.

On the abbreviations, notice that they do change over the months and years. Al Allen, a wonderful guy to work for, did a lot of good-paying jingles, and was in partnership at one time with "Asher", so it was Allen/Asher, or just plain Al Allen, or Allen. Ben Barrett, contractor, was just Ben, or Barr sometimes - he had a company "Barrett" through which he sometimes used to pay from too. In cases of studio names I tried to spell them out, but sometimes was just "Col" for Columbia, and so many studios had the name of "Sound" in them, Sound was Armin Steiner's built studio in back of Capitol on Yucca and Argyle (sometimes I called it "Hollywood Sound"), later known as KFWB, and was razed, and just a bare lot for years, it was just called "Sound" in my Log. L.A. Sound was another studio, see addresses included, and Sound Central, Sunset Sound Tutti Cammarata's popular studio on Sunset Blvd. El. means Electric (guitar or 12-string), OD means overdub (adding another part later on the recording), HB stood for H.B. Barnum, Nitz easy - Jack Nitzsche etc.

BTW, after it was known that Motown had been out here in L.A. for quite some time, operating without a recording license with Union Studio Musicians, Motown then used Ben Barrett's recording license for a few years. We got our checks through the Ben Barrett "Motown" company then. When that first happened, some of us got $1,000's of dollars "back-pay".

Many names were abbreviated because I had no time no energy to spell them out, not even time to sleep in those years, you could not say "no" as you never knew when they'd change their minds in hiring you or when it would all stop. The Log was just my record-keeping to make sure I got paid properly at the Union where we all went to pick up our checks and pay the "Union work dues" monies. The Musicians' Union never got you work but they kept fairly accurate good records and backed you 100% to get your pay, and later on in 1960s, instilled the re-use and new-use royalty payments, and finally Pensions for us too So yes there's a lot of abbreviations but in time you get used to them, and then can connect the "dates" record co's use (many of them flawed) which will be around the times I have accurately in my Log.

Record companies sometimes changed the original dates to avoid paying hefty Late-Fees for not getting contracts and our paychecks filed with the Union within the 2-week time-frame. And you certainly can never trust so-called "studio sheets" put on the web either for correct information. My LOG is accurate!

DOC: IWMTLH - Motown

>>>> Were your Motown parts (especially "I Was Made To Love Her"and "Bernadette", written out or played for you in advance, or did you compose them yourself? Or was there some of each?<<<

"I Was Made To Love Her" (IWMTLH) had the opening riff and first bar riff, then just the chord changes with blank bars. But I do remember that the ascending triads were written out (just before that same riff again) and I remember "crawling up the neck" and didn't play them exactly the way the triads were written. You always remember your mistakes on any take that is the final take but it turned out OK.

The rest is totally made up, all the 16ths, no problem, that has been my style on bass from almost the start (16ths were popular as rhythm guitar plus I used to play a lot of Dano Bass Guitar on dates too before ever picking up the Fender Bass in '63 after almost 6 years of studio work on guitars)....

I remember hearing a "demo" of it and thinking "why not use the demo, same key etc., that sounded really good" but they wanted me to create in my own style of improvising along those guidelines of the few bars written out. no problem - something I did every day for recordings. I do remember Benny Benjamin coming to LA for 1-2 days to record and yes, I recorded with him but don't remember which ones, could be this yes etc.

Just know that book writer has a habit of lying about things to "appear as the truth" in order to get his agenda across.. It's unfortunate that there is a problem with so many who want to claim this hit, but Stevie Wonder personally told me at one NAMM Trade show more about this as well as he tells his band "it was Carol Kaye who played bass on this." I first heard that also from his touring bass player yes.

I just merely played that style they wanted, but those are my own notes aside from what I said above, the few written notes....I move a lot differently on elec. bass than Jamerson did, I come from guitar and he was a string bassist....my sound and feel with the hard pick (which was always recorded with a little compression by Armin Steiner to try to "match" the Motown sounds he said). I always changed my settings, both on the Elec.bass and amp for the deeper bass sounds (which is my usual way of playing bass) but Armin said the impact of the pick (no click) needed slight compression. I knew he was right, the only times I ever was recorded with any compression at all. See the part where Leo Fender talks about this during my visit to him.

On Bernadette, which was cut a little later, and there was a very complex but kind of stiff part written in key of Gb (composed you could tell from the left-hand of a pianist), and I goofed on reading the first break - that's still there on the record..... I remember reading it and having to change the part all the way through so it would groove. The written part was stiff, and kind of hokey - it did not groove at all. It was always my job to make the arranger sound good, but first you read it "the way it's written" and then you change it....

Benny Golson is quoted saying something about my inventing bass parts (he said "better" than he could write, a huge compliment as Mr. Golson is a terrific composer-arranger, long-known for his excellent writings and jazz playing too) which is why I was so popularly called on Fender Bass also. Everyone counted on my creativity for good frameworks around songs and singers to make a hit recording.

My mistaken first break on Bernadette is still there on the recording, the other 2 breaks are exactly the same as written and are still there also...funny how I remembered that. But you always remember your mistakes on tunes that mean a lot to you

Plus, the part that Slutsky has written in his book is totally off - not a good transcription with so many wrong notes, amateurishly written.. He never did figure out that Db triad in the front part - he totally missed it. It all came back to me as I was transcribing it some years ago (see sheets sent out with most orders), including the fingering I had to use to quickly jump back and forth for the middle parts, the made-up runs, the little samba hook I put in there, etc.

Also, my newer transcription of IWMTLH is totally accurate. John Clayton helped me to transcribe that originally. I was so busy I asked for his help. He was one of my prized great students then and soon after he played elec. bass with the Count Basie band on tour, the start of his fascinating wonderful musicianship/composer/arranger/conductor great career - his fine jazz orchestra "Clayton-Hamilton" Band has won grammys and is a top fine band out there now. Back to the transcription, we both missed some of the repeats and so at first, the transcription got in the Elec. Bass Lines No. 4 book (pub. approx 1971 Gwyn Publishing Co. Inc., my company) with mistakes like that until later when I corrected it with the re-issue about end of 1990s.

In 1949, I used to transcribe parts from the Benny Goodman orchestra and sextet, and parts from the Artie Shaw band, etc., got good at this in 1949-50 when I was 14 and had only 78s to transcribe from. You can't get better and tougher experience at transcribing than that...

>>>>I know there are sometimes minor variations between the Detroit and LA versions.<<<<

Not only are tracks and playing much different, but now you can certainly hear the LA sounds are different from the recorded Detroit sounds. It's more obvious lately with all the re-issues,

very apparent, even the un-trained ear can hear the differences. Our LA sounds are so crystal clear. You can hear the differences in the drummers too.

>>>nd of the verse, instead of returning to the subdominant root (4 natural), you played a #4 on the "and" of the beat as a passing tone leading to the dominant chord arpeggio. I went to my recording of the song and sure enough, there it was: the #4 used as passing tone instead of the subdominant root.<<<

Yes, just what I said above....the reason why I remembered that so well, was not just because I played those triads wrong, was just trying to inch my way up to the higher part of the neck for that riff. Yes I use the b5 here and there in licks and lines.

I was good at playing bass instantly that apart from practicing the time values, and a little on the G string so as not to confuse it with the guitar E string and bass work was so in demand and it was very easy for me to make up good parts, no matter the style. I had the right sound, and they never heard bass like that before out here people said. I never really learned that darn elec. bass - I just instantly picked it up on the record date late 1963 when someone didn't show up, I was chosen to play someone else's Fender Precision then. Pretty much in the start of my heavy bass career 1963, I was actually very popularly-hired on bass from '64 on.

>>>> "Using that passing tone is exactly the kind of 'improvement' a musician might make to a written part that had been placed in front of him/her."<<<

No, hahaha, that wasn't the reason at all "trying to improve on the part"..... I was hired all the time and getting by without much playing up high on the neck at all. But on this part, It had to play up high for that opening lick and triads before it, that's all. There's no thinking about what to play, you just do it naturally as an experienced musician of many years.

I had almost 6 years of playing guitar on tons of hits before I ever touched bass (late 1963 was when I first started on bass), and years of hard guitar playing in years before the studio work as a seasoned professional since 1949.....mostly as a recognized good popular jazz guitarist before studio work. And could play literally all styles of pop music and in the studios, it was "all-styles". You're right about that, just simply experience, that's all.

I was born in '35, I know exactly what you are speaking of....my parents were from the depression era too, much older when they had me. We were very poor but I was taught never to steal a thing.

It was so different back in the late 50s, and 60s, I was FOR the civil rights. I rushed back from a vacation to help everyone in the Watts riots, taking my friends to supermarkets for food, etc. and helping everyone I could. I never had to fight for anyone to try to believe me in the 70s and actually long-time residents here in the LA area know of my work contributions to Motown.

PS. I've always been for the Detroit crew getting their credits for starting the Motown styles (have talked about them and especially about Jamerson in all 100s of my seminars across the USA (since 1969), but even they don't know that we re-cut their demos, their recordings. When they fired Slutsky, and he sued them I think they found out what a pretender he was.

Also, on my way to Toronto to record again with the Motherlode group up there again, I had my 3 kids in the car and the kids' nanny/housekeeper too. We all stopped at Detroit Hitsville to say "hello" and I was met by two very nice Motown engineers. We discussed for about 10-15 minutes the LA-cut Motown hits vs. the Detroit-cut hits....all this in Spring of 1969 and no, the studio was not closed with a padlock on it as the film claims...don't believe that story.

My credits have been the same since 1969 - I also lectured since then about how Jamerson started Motown with his playing and I personally went out of my way to help him get studio work in the early 1970s when he lived here in LA. I have never attacked nor tried to claim something that wasn't my credit (since 1969) and I'll be glad to file an affidavit to that effect too.

More about the "Ain't No Mountain High Enough" Diana Ross dates, written June 2003:

The lp he's speaking of was "Diana Ross & the Supremes" and we all were told it was "their last album" but got there to RCA, where Gordy, all the LA producers were, Gil Askey conducting (his arrangements etc.) and there were no Supremes, just a backup studio singing group ...but it definitely was a Diana Ross date only (even Ben Barrett told us all it was the "Supremes' last album." Diana was the only lead singer there)...

We knew it was tracking (it didn't pay tracking tho') and she would overdub later....it was very easy to see...this is the album he was "writing for" I guess, but just don't remember Deke there in the booth for some reason.

I did 2 dates at RCA, huge orchestra, 2 drummers on both dates, Paul and Ed Greene and then Paul and Gene Pello (the french drummer)...it was paid under contractor Ben Barrett's record license agreement like the ones just before that. That was my last 2 dates I worked for Motown. I purposely quit working for them after that, more about this and how my family was affected.

I remember reading the written bass part, actually a copy of Jamerson's part he originally cut with Marvin Gaye and Tami Terrell on "Ain't No Mountain High Enough. It was many pages of music (guitar players wisely got 3 stands together, with the folded crease of page turns, I only had 2 stands). While turning the music page over on "the" take, my music fell about at the key change and I had to improvise after glancing quickly to Gil, who didn't stop - he kept waving to keep going so I did.

That improvised part (almost note for note what I later recorded on "Feelin' Alright", the pedal tones of which worked with "Ain't" worked, and the drop-out of the bass? It's still there on the recording, out for about 4-5 bars but the band was so loud no-one noticed it and it wasn't important enough to "fix"..it's still like that if you listen to it!

On the take, they were dancing with joy like crazy in booth, Gordy, Hal Davis, etal...all of them were laughing and enjoying the big-band recording performance. That improvised part (Feelin' Alright line which I cut about 2 mos. later with Joe Cocker live at Sunset Sound 1968 last of summer is still on there, so I know they didn't have someone overdub on that at all...that is me...and I tho't all the time I cut that "I don't want to work for this company any more."

There's an interesting mention in the Supremes book, the "recording date" of that one is the following year, but that was when Diana finally overdubbed her voice on the vocals. What Mary Wilson said in her book, she verified that it was the overdub date only for Diana, and it was the breakup of the Supremes, they were supposed to be there, but weren't together anymore at the time we laid down the tracks.

The other tune was "We'll Be Together Again" and Paul and I spoke about both of these tunes about 2 years ago in a phone call. He remembers cutting them too, they had the 2 drummers drummers under 2 large umbrellas for sounds - only one bass player, me...

There must have been 3-4 guitar players there, a huge horn section, percussion section etc. and about 12 studio singers ....and only one singer in the lead: Diana.

We had cut that TV show out at NBC about that time too, "GIT on Broadway." Slutsky is really wrong about the name of this TV show, this is the correct name..."Getting It Together on Broadway" special with the Temps for sure....

Ollie Mitchell lead trumpet player got some home-movies of all that...and I saw his movies at his house (he lived temporarily near Oceanside when I lived there 1994-1997 before he moved back to Hawaii where he and his wife Nancy live) and it amazed me how much of us all he got. I do remember Diana kind of acted like prima donna in a way but it was a long hard day for all of us, including Diana who worked very hard then. Security had discovered Ollie filming and they were going to have his movie camera confiscated but he put quickly it away.

About Diana's shortness, I chalked that up to just getting the job done in a hurry. She and Barry Gordy (btw who came to Earl Palmer's funeral) were cordial, just all-business which I respect. It took some long hours (2 whole long days) of cutting that...and was typically boring (live TV Specials are - they take enormous time and patience). Not much playing was actually done and we all just sat waiting around like a band most of the time, waiting for the next cue...anyway, that's the truth of all that. Best, Carol

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From an engineer-bass player with his own studio, added here June 2003:

>>>>>I've been experimenting with my bass sounds, alternating fingerstyle and hard pick. Varying the bass and treble on the amp as well as the tone control on my bass. The hard pick ALWAYS gives a "fuller, rounder" tone than fingers no matter what settings I use. The only difference I hear is if I deliberately give a lot of high end and up the midrange via eq to get the transient sounds of the pick as you've mentioned some of the rock producers wanted your sound to have (the clickety sound).

But... When I apply the same parameters for fingerstyle, it still comes out with it's own transients, still not as much bottom, just a different kind of transient. More like the string snapping, string slapping sound that started with 70s funk and disco. I am playing it through a '67 model Ampeg tube amp. So if I was able to do the same with a decent bass amp, the difference would be even more pronounced (more pronounced bottom end, as far as my mind can conceive. Works the same for me going direct which is what I usually do given my equipment limitations.

So employing THAT whole premise to prove it was Jamerson and not you is completely misleading. They're going to have to do better than that. Oh, and thanks for the information regarding my post yesterday concerning how you came up with your parts on rock dates, etc. Have a great day.
--------Steve B.

From another: As I mentioned before, even with my untrained ear I (and any unbiased listener with a good ear) can distinguish the different bass playing styles as well as the difference between the muddier Detroit cuts versus the cleaner, more refined tracks cut in LA.

More information, upon asked why Motown didn't get a recording license:

>>>>>>Motown got away with us with using cash on our dates, I have 149 record dates in my Log for Motown 1963-1969.....we knew within 2 years or so, about 1965 that a LOT of those were hit-tracks, it was obvious. Singers' mikes not plugged in, I remember the riffs on the recordings, we saw the groups there etc...even eventually the Supremes mid-60s...see attachments.

Someone snitched to the Union about the "cash dates for Motown" - I'm almost sure it was a trumpet player. Earl Palmer says in his book it was me, as I'm the "only one with the balls to do that" but he was wrong, it wasn't me but it was right after our phone conversation about all the "so-called tracks being used for the real hits" and I wondered about that timing. The Musicians Union stepped in and Motown then could NOT get a recording license when they applied there (after being busted and we couldn't work for them anymore).

Ben Barrett, the #1 musicians contractor for a lot of record dates at that time, stepped in and told Motown he'd lend them his license no problem if...Motown would hire him to be their "musician-contractor" which is exactly what happened...later on I heard that he got Berry Gordy into the then-all-white golf course membership too, don't know how true this is...but it all makes sense. Ben was a golfer yes.

When I asked Ben Barrett about his "Motown checks" he paid us with his "Motown Checking Account", we all wanted to know why it's through his checks then with "Motown" written on them -- Ben told me about the Motown thing, they could use his "Recording License" and use him as both payroll guy, and....as their musician contractor exclusively, they went for it. So from 1966 on, which is about the time Motown "announced they were moving to LA" -- Motown went "legal" thanks to Ben Barrett. And his checks went through the Union as "Motown" dates, marked "Motown account".

I think eventually they did get their own recording license a few years later about 1969 or so or maybe 68, but Ben was "it" for the bulk of the stuff '66 on until they got their act together.

That's why I know what is being claimed to be "contracts", about 20 of them presented to the Federation, that somehow were "found" are phony, written on old blank contracts even....I've made inquiries for years and years, about 5-6 times since 1970s about "why aren't we getting the re-uses"?

And each time, the Local 47 said "there are NO Motown contracts ANYWHERE, for ANYBODY, not in Detroit, not in LA, nowhere....there is NOTHING on file. in 1990 tho', a Hollywood Union rep did make up a new contract for "My Girl" with the insistence of the Hollywood Horns who said they're playing on that recording (but it was on top of the Detroit rhythm section tracks) - ...so they all got paid for the movie that had come out then (approx. 1990). I always tho't and have always mentioned that it was a "total Detroit product" but guess I was wrong and didn't know the Hollywood horns are on there too. Most of us just have pieces of our own information about all this. One arranger still doesn't know we recorded earlier than his 1965 on dates of HIS arrangements...no clue about our 1963-64 recordings per Armin Steiner's Mix Magazine Interview.

A few years later, somehow.... "other contracts suddenly appeared"....about 20 phony ones, but are considered "legally payable for re-uses" - someone else made up contracts on old paper, after the My Girl contract was made up. It's easy to do, as practically all producers, arrangers, etal. have old pads of paper, around for decades, but....there's a LOT of flaws in these "newly found contracts", musicians being in twp different places at one time etc...yet, they've been recognized and "paid" upon....no matter who did the actual recordings.

The fact that we ALL knew we did *wrong* by doing cash dates, we're all very quiet about it, except me of course. But now others are speaking out too, Plas Johnson (see my DVD

"Teaching, Playing,Hangin'), Don Randi just lately etc. as well as others like Joe Sample, Tommy Tedesco, other studio musicians quoted down through the years in magazine articles.

It was matter of course that altho' studio work was all legally Union back then, a group of us, horns included, sometimes gave a small company a break and occasionally did cash dates to get a company started and then made them go legal after they started making money, by joining the Union for a recording license....

Trouble is, we let Motown get away with it for a long time...plus we knew about 1965 or so, they'd play "demos" for us to make "demos" for (?)...crazy, you never make a "demo" from a "demo", you make a hit recording, a master. Anyway, that's what happened....Earl Palmer has a little of that in his book.

From one rock star: "In fact, come to think of it, I remember getting James' number out of the Local 47 directory of that time and we had a nice chat, during which I mentioned studying with you and he himself was very complimentary of you and your playing. So there. Carol Kaye, I love you; you are the GREATEST!"<<<<

I have had always the greatest appreciation of what Jamerson accomplished, and said so too in all of my seminars from 1969 on, and I was the only one to stick up for him and made sure he got studio work when he first came out here, even tho' it was a very strict business world...I tho't he should have had a lot of work as the inventor of the Motown first hits with his fine bass playing. He'd have gotten angry at the vicious slanderous attacks that Slutsky has given me and my family over the years - Jamerson and the others of the fine Detroit Group didn't need a sham created by Slutsky to be his spokesperson, he even invented their name - it has hurt many people and also Jamerson's legacy. But it's sometimes common these days that some try to con and use fine musicians for their own agendas, to be part of our world.

MOTOWN OPENS COAST OFFICE

Hollywood: Detroit-based Motown Records has opened an office here to handle a.& r. and publishing activities. Marc Gordon and Hal Davis, two Los Angeles indie producers, have been signed to operate the branch.

Already signed to the label by Gordon and Davis are Brenda and Patrice Holloway, 17 and 12 years old respectively and a 17-year old Canadian singer Clive Clerk.

Besides uncovering New artists for Tamla-Motown, Gordon said he and Davis would record the label's other artists who would fly here for sessions. Already scheduled is an LP session with Little Stevie Wonder, whom Gordon has obtained a spot for in the forthcoming film "Muscle Beach Party."

Gordon said he would be looking for talent in other areas besides rock and roll. He further explained that he would represent Motown's two publishers Jobete (BMI) and Stein Vanstock (ASCAP). Both he and Davis would represent International Talent Management in procuring bookings for Motown artists in this region."

http://books.google.ch/books?id=TgsEAAAAMBAJ&lpg=PA1&pg=PA48
http://books.google.ch/books/about/Billboard.html?hl=de&id=TgsEAAAAMBAJ
books.google.ch

DOC: ABOUT EARL PALMER No. 1 Most-Recorded Drummer, 1947-2000s (and Ben Barrett). My good friend who showed my son Peter how to play when I'd bring him down to Gold Star. Earl, father of 7 great kids, was a loving person to his kids, a great friend to musicians, mentor to young musicians with his "Earl Palmer Jazz Night" in nightclubs. I met Earl in 1957 when he was new to L.A. (he and his wife Susie, and little Shelly and Pammy had just moved to L.A. from New Orleans where he had had recorded many hits). Read his "Back-Beat, The Earl Palmer Story" biography. See some of his credits in this book also, he was unique, the No. 1 most recorded drummer.

I saved this email reply to someone about 2009:

Yes, Kurt Wolfe, very German! Helfer's name is spelled wrong (not Heifer). In essence, Earl Palmer is telling it dead-on. Ben Barrett the #1 working contractor, was a strong guy and I forgot yes he was once a boxer turned cellist - I knew he was a string player, which somehow didn't fit the personality, he was a very tough guy.

Barrett had filed for a divorce about mid-60s and suddenly a pretty young girl-friend, half his age, showed up with him - and she'd also take care of his overflow of record dates to manage as contractor. He finally married her when his divorce was final. Al Casey used to marvel that she read National Geographic while we'd record. We used to kid if there was any noise that ruined a take "it must be Ben and Rita again in the echo chamber." They were a power couple, and it was good to see them in-love, Ben never looked happier and more complete when Rita was his wife, they were very happy together.

Another sign in one pic how boring our record dates were - like the pic of a guy, probably an exec reading a newspaper in the studio on the film dates. It always made me laugh to see Rita reading the National Geographic - the percussion sections always read Penthouse or Playboy, Bud Shank would read sailboat magazines etc., yes, it got boring many many times during dates and we'd have to drink more coffee for energy for the takes while they were figuring out what to do in the booth or composer or arranger changing the music etc.

I'm sure I did some dates with David Rose about that time or a little later at Capitol Records and tho't "what am I doing here, it's David Rose, the great composer and he usually doesn't use elec. bass"...so that could have been Dave Axelrod producing on 1-2 of those don't know. David Rose just started using me on elec. bass on a movie scores. I remember once, we had fun chatting about Benz electric windows- he was a very hip person, very aware and very young for his age. Later I met his wife and sister, at his home where he drove his mini-train around!

I have to put it in here, that no you don't "butter people to get work in the studios" - your playing gets you the work. No-one could do what I could do on the electric bass and everyone knew it - I knew my role in our music world of the 1960s and early 1970s. I knew I started new bass styles of playing too, could sight-read my fanny off, played with great recording sounds, had a groove and ballsy cutting sound that couldn't be beat, be a top professional AND create fine bass lines to frame the song and singer in all styles if required too so felt that my position was always safe, at least for quite a few years. (not bragging, but knew my worth back then).....

Back then, I was in the right place at the right time with that elec. bass instrument, new at that time but also I had a lot of years of good experiences as an in-demand jazz guitar soloist and player, as well as did 100s of studio calls playing guitar(s) for over 5 years hearing other bass players play their lines which I tho't could have been different for the song and singer. It was eye-opening to hear what they were playing but also know what should have been played....anyway....when I had the chance to jump on bass, it was just natural to create some different kinds of lines. It all worked out, the experience, the listening pays off.

I was glad to teach others how to play, as I felt very secure in my abilities and wanted to get back to teaching the end of the 1960s....I had to laugh -- every bass player in town (it seemed) was secretly taking lessons from me. In the early 1970s I trained many who sounded like me, creating my own competition...but I had more work than I wanted in record dates and in movie work and TV film score work, and from time to time wanted "out" of the studio work to go back playing live jazz. It worked out well.

Like they always said, "if you play they pay" or "earn while you burn"....it was the playing and the professionalism and uniqueness that got you hired, not who you know or try to "flatter" or smooch for connections. Some people later on would come to take lessons from me and think that I'd "connect them" for work in the studios. I'd tell everyone that's not the case - you had to get your act together as a musician - that's what got you work and also playing jazz in clubs (back then), "the tape don't lie" as we used to say etc.

About the hiring of studio musicians, it was slightly different than Earl Palmer said in his book. To me, the producers and the arrangers were the last word in hiring most of the time imo - he's not quite right about that that it's totally up to the contractor. It's true what Earl said about movie studios that especially with string or horn sections, it's more "up to the contractor" but when it came down to the rhythm sections, and special people (musicians) wanted on movie and TV

film scores, they had to go with who the composer-arranger wanted, and that's true for record dates, and movie/TV calls.

You always take the calls in the order you get them no matter what - you never took a call and then cancel it to work for who you wanted to work for - you built your professional reliability with integrity always. They knew they could rely on you but they also knew to get you well ahead of time for an important project like movies and TV shows, and mostly it was that way on the vip record dates also.

Ben Barrett called me up to work for Motown one time, I said "sorry I can't, I'm already booked on a double-film call - have them change the date" and then he had the nerve to even ask me to "cancel" the double-date film call I already had -- cancel a film call to work for him at Motown, and he threatened me if I didn't do it - I still said no.

He did that to a couple of others too at that same time, and you know what we did? We canceled on him! Any call Ben Barrett put out for days after that, we (Tommy, myself and another, think it was Earl or more certainly Paul Humphrey who was doing a lot of Motown by then) told him:

"SORRY WE CAN'T DO IT, WE'RE WORKING ALREADY, WE CAN'T WORK FOR YOU" whether we were busy or not. He got the picture that he couldn't "threaten us at all!" Also, I had called the Motown offices directly and told them what Ben did, and they changed their date then to get me...totally over Ben's head. He never did that again, but was very mellow about it afterwards, so all was OK then.

It was funny to us, we were working so much it didn't matter to us, but it did to him, if a contractor couldn't consistently "get the #1 studio musicians" at all when producers, arrangers specifically asked for us.

Usually the only times contractors, even Ben Barrett, used their own discretion was maybe for ensemble players, horns, string sections etc...sometimes yes, for a rhythm section if someone didn't specify who they wanted (but they usually did), or if the #1-call musician was already booked, busy on another call then they'd call someone else of their own discretion (or who was on the list required by the record co./producer etc.). But that was rare - they'd book the busy #1 call heavy studio musicians well in advance.

Ben, as well as being the finest in his job as musician contractor and picking the finest musicians, was also a great golfer by the way. He got Berry Gordy into the all-white golf association he belonged to, breaking the color barrier back then. Soon after, Ben got all Gordy's Motown accounts for that was when the announcement of "Motown moving to LA" came (right after someone ratted to the Union about all our cash dates). Motown had to use his recording

license since they were busted for hiring us for the past "cash" non-union dates, and so we worked for Ben and his "Motown account."

Earl does talk about some of our Motown dates in his book, about the Lewis singers' mikes not plugged in (white singers sitting in for the Supremes tracks etc.), and Earl even called me up one day to talk about "listen to the Motown hits being played right now on the radio"....we spoke about how those records are the tracks we cut out here. And shortly afterwards, was about 1966, how "someone snitched to the Musicians Union about all our years of recording for Motown.

Earl also writes in his book "I tho't Carol Kaye snitched, she's the only one of us with balls enough to do that"...and I always tho't "I'll bet Earl snitched to the Union"...but we were both wrong! I went to a Thanksgiving dinner the trumpet player Paul Hubonen and his wife had, it was about 1971 or so, and he was really fired up and angry at Motown since none of us were doing our many dates for them anymore. I couldn't have cared less, it was all water under the dam, furthest from my mind, but he said things like getting his teeth shaped for the high notes for Motown dates, and other clues that made me aware, he had to be the one who told the Union. The publicity in the news was that "Motown was now moving to LA" in 1966-17 .....they've been here all that time. Others in the biz even tho't they were already a "Hollywood company" for years before that. Paul was still angry.....and then there's the issue of those songwriters who sued Motown in the late 1960s....and all the other scandals...Joe Sample spoke in magazine articles of doing our early 60s Motown dates, even Ray Pohlman did some...Armin Steiner is featured speaking about Motown Hollywood dates early 1960s on with Supremes and 4 Tops, Stevie Wonder etc...in 2 magazine features etc...there's evidence all over about us. My kids met some of the groups there when we were doing horns/rhythm tracks with the string sections baby-sitting my 2 youngest kids in the waiting room at Steiner's large garage 2nd floor studio and later on at his Hollywood Sound studio, Yucca and Argyle, in back of Capitol.

Our group of studio musicians are some of the nicest and most-polite people around and we've mellowed out even more now..... but people would definitely melt in the 1960s and 1970s Hollywood studios if they didn't have themselves together as top pro's. No-one messed around with non-important stuff, and you either do your job or get out - it's not an arena for anyone to be selfish in, you're there to get everyone a hit record. It was big business.

I've seen more than one light-weight inexperienced musician turn tail and happy to get out the door when they couldn't cut it. We were the first tho' to help the serious dedicated ones.

To a reader of Earl Palmer's Biography "Backbeat, the Earl Palmer Story":

>>>>>Good that you know Earl as the man he was, and the top musician career he carved out with his hard lifetime's work.

Earl was one of a kind and I and others miss him terribly. My pro students all see his picture the minute they sit down...I knew and loved Earl like a brother for over 50 years that we've known each other, and yes we'd get a little testy with each other from time to time, we both had passion for music and we'd always be close on those record dates, always glad to see each other - happy to play music together on those hits! A true friend, a great man.

Earl was a great Daddy to his 7 wonderful kids, I've had the pleasure to know them all...and especially be close to Ronald (bass playing twin) who served in Viet Nam and especially to Earl's girls, Pammy and Shelly who I've known since they were about 3 and 4 years old and his last child, Penny, all just the best of kids. Earl loved his wives. I never met his first wife but knowing their kids, she has to be a nice lady... everyone saw her pulled up into a helicopter during the New Orleans flood rescue (after Katrina) - Earl saw her on the news! I liked Susie who I knew very well, a smart great pretty spunky lady who died of cancer in early 1970s, and Penny's mother also a lovely smart lady, who Earl met in Japan, a few years after Susie had passed.

Everyone loved Earl. When you walked into the jazz club where he hosted every Tuesday night, he made you feel like an old friend, regardless if he knew you or not....his jazz drumming was excellent from the gitgo and finally re-visited later in life....he played until he retired when he was 80, about 3 years ago - he passed on in the fall of 2008.

Earl told me about the fact he didn't get any book royalties that were promised to him...(no money except what he could make selling his own books) - like in other cases of book-writer writing about musicians, the writer got it all.... but like the champ Earl was, he eventually became resigned about it and yes, his warm personality comes through loud and clear even tho' there's some things not right in the book (over-endowed with cuss words he didn't say, he told me), and even a book even without royalties, he was still grateful for his story I know.

Earl was a self-made man, very culturally-minded, but because of bias, a few sometimes don't look past a certain depth to capture the essence of what Earl was about - a real man, a wonderful man who loved life, loved his family, loved his friends, and loved to play and create music - he had a very warm disposition, great attitude and experienced philosophy. Earl was influential in a lot of musicians' lives and in my life, and a great affection for my son, and we loved playing together.

He was the most-recorded drummer in studio work yes. He had scores, probably 100s of record dates he did in New Orleans before he ever came to LA in 1957 where he did 1,000s upon 1,000s of record dates and big hits, movie and TV scores too....he was well-known before he

ever got to town here and brought the boogaloo (later known as "funk") to LA. He even started the word "funk" which meant dirty socks in New Orleans, but spread here, tho' someone else invented that term. Earl used to kid around, and took the edge off of what could have been a tense situation with something like "feets, don't fail me now!" and get us to laughing!

His tasteful drumming, and his penchant for arranging as he played (he was a schooled musician, attending drum school and arranging classes in New Orleans early on) was always sparkling on record dates with his great technique and fine taste in sounds and rhythms - his ear for music was astounding.

PS. The prolific and lovable Lew McCreary was the popular first-call trombonist, whether it movies, or record dates....he was around *everywhere* - had a great personality as well as was a top superb musician. If you know trombonists back then, there were a *lot more trombonists* than work for them....so you know how special Lew was besides being a fine jazz soloist also on jazz gigs.

Tommy Shepard was a cut-up, a very good trombonist but got miffed one time on a date when Ben Barrett's young son, about 8 or 9 was kind of spoiled and irritating Tommy, wouldn't leave him alone. Finally Tommy told the boy..."go away little brat" or something like that.

So Ben's angry young son demanded to know what *his name was* as he was going to report him to his father (Ben)!!.....Tommy didn't hesitate to say....."my name is LEW MCCREARY!" - his competition.....hahaha we laughed about that one for days.

DOC: A FEW EARL PALMER CREDITS (According to Earl's book, "Back-Beat, the Earl Palmer Story")

Singles: 1947-1949 Dave Bartholomew "Dave's Boogie Woogie, Stardust, others, Fats Domino The Fat Man, Detroit City Blues.
1950: Dave Bartholomew Good Jax Boogie, etc. Fats Domino Every Night About This Time, Jewel King, Tommy Ridgley, Joe Turner Jumpin Tonight Midnight Rockin
1951 Fats Domino Rockin' Chair
1952 Dave Bartholomew Little Girl Sing Ding-a-ling etc., Fats Domino Mardi Gras in New Orleans, Smiley Lewis The Bells Are Ringing, Lloyd Price Lawdy Miss Clawdy, Shirley & Lee I'm Gone
1953 Fats Domino Little Schoolgirl, Rose Mary, Swanee River Hop, Shirley & Lee Big Mamou
1954 Dave Bartholomew Jump Children, Cat Music, When The Saints Go Marching In, etc., James Booker, Ernie K-Doe, Earl King, Professor Longhair (In The Night), Spiders, Earl Williams I Can't Go On.

1955 Fats Domino Bo Weevil, I'm In Love Again, My Blue Heaven, Poor Me; Smiley Lewis I hear You Knocking, One Night, Little Richard Directly From My Heart, Kansas City, Tutti Frutti, Bob Luman Red Hot, Roy Montrell Ooh Wow, Shirley & Lee "Feel So Good
1956 Lee Allen, Charles Brown (I'll Always Be In Love With You, Merry Christmas Baby; Roy Brown Saturday Night, Fats Domino When My Dreamboat Comes Home, Merle Kilgore, Earl King, Little Richard The Girl Can't Help It, Long Tall Sally, Slippin & Slidin', Amos Milburn, Art Neville Ooh-Whee Baby, Shirley & Lee Let The Good Times Roll, Spider That's My Desire
1957 Let the 4 Winds Blow, Party Doll, Sam Cooke Forever, You Send Me, Sugarboy Crawford, Fats Domino I'm Walkin', Don and Dewey I'm Leavin It All Up To You, Thurston Harris, Hollywood Flames, Little Richard Baby Face, Jenny Jenny, Miss Ann, Lucille
Marvin & Johnny Pretty Eyes, Percy Mayfield Please Believe Me, Ricky Nelson Bebop Baby, I'm Walkin etc., Earl Palmer's Party Rockers, Tommy Sands Sing Boy Sing, Slim whitman Unchain My Heart, Larry Williams

1958 Burnette Bros. Eugene Church, Eddie Cochran Summertime Blues etc., Bobby Day Rockin Robin, The Bluebird, etc. Doris Day Everybody Loves a Lover, Fats Domino I Hear You Knocking, Margi, Don & Dewey Koko Joe, Jan & Arnie, Johnny Otis Show Willie and the Hand Jive, Little Richard Good Golly Miss Molly, Earl Palmer's own "Drum Village", Art & Dotty Todd Chanson d'amour", Ritch Valens, Come On Let's Go, Donna, La Bamba, Larry Williams Heebie Jeebies, Sheb Wooley The Purple People Eater.
1959: Dorsey Burnette There Was a Tall Oak Tree, Edd Byrnes Kookie, Kookie etc. Eddie Cochran, Don & Dewey, Ernie Field In The Mood, Jan & Dean Baby Talk, Don Ralke Bourbon St. Beat, Chan Romero, Spectors Three I Really Do, April Stevens Teach Me Tiger, Connie Stevens 16 Reasons, Teddy Bears Oh Why,

1960: Bobby Barre Book of Love, Walter Brennan Dutchman's Gold, Dorsey Burnette Hey Little One, Dante & The Evergreens Alley Oop, Bobby Vee Devil or Angel, Dinah Washington Love Walked In.
1961: Paul Anka Dance On Little Girl, B. Bumble & The Stingers: Bumble Boogie, Caravan, Nutrocker, Glen Campbell: Turn Around Look at Me, Castilles, Sacred, Sam Cooke - Stupid, Twistin' The Night Away, Bobby Darin - You Must Have Been a Beautiful Baby, Jackie DeShannon - Heaven Is Being With You, Fleetwoods - He's the Great Impostor, Tragedy, Lettermen - When I Fall In Love, Limelighters - A Dollar Down, Gene McDaniels - Chip Chip, A Hundred Pounds of Clay, Toward of Strength, Lou Rawls - Above My Head, Simms Twins Sooth Me,I Bobby Vee - Run to Him, Take Good Care of My Baby, Dinah Washington - Our Love Is Here To Stay, Sept. in The Rain, Jimmy Witherspoon - Warm Your Heart, Timi Yuro - Hurt.
1962: Herb Alpert & Tijuana Brass - The Lonely Bull, Walter Brennan - Mama Sang a Song, Anita Bryant Till There Was You, Vikki Carr - He's a Rebel, Ray Charles - I Can't Stop Lovin' You, You Don't Know Me, Nat King Cole - Ramblin' Rose, Johnny Crawford - Cindy's Birthday, Bobby Darin - You're the Reason I'm Living, Duane Eddy - The Ballad of Paladin, Deep in The Heart of Texas, Everly Bros. - Don't Ask Me To Be Friends, Ketty Lester - Love Letters, Willie

Nelson - Half a Man, Clifford Scott - The Kangaroo, Walk That Twist, Frank Sinatra - Everybody's Twistin', Bobby Vee - The Night Has a Thousand Eyes.
1963: Roy Clark: Through the Eyes of a Fool, Bobby Darin - Treat My Baby Good, Everly Bros. - It's been Nice, Jan & Dean - Drag City, Surf City, Wayne Jennings Rave On, Willie Nelson - Opportunity to Cry, Nino Tempo/April Stevens - Deep Purple, Andy Williams - Can't Get Used to Losing You.

1964: Beefeaters (later called the Byrds) - Please Let Me Love You/It Won't Be Wrong, Roy Clark When the Wind Blows in Chicago, Sam Cooke - Shake, A Change is Gonna Come, Vic Damone - On the Street Where You Live, Jan & Dean Dead Man's Curve, The Little Ol' Lady From Pasadena, New Girl In School; Little Richard - Bama Lama Bama Lou, Righteous Bros. You've Lost That Lovin' Feeling, Ronettes Born to Be Together, You Baby,Glenn Yarbrough Baby The Rain Must Fall.
1965: Beach Boys - Please Let Me Wonder, Stan Kenton - Theme from Peyton Place, Righteous Bros. Just Once In My Life, Unchained Melody, Sonny & Cher What Now My Love, Supremes A Lovers' Concerto
1966: Ray Charles Let's Go Get Stoned, Jackie De Shannon I can Make it With You, Tim Hardin It'll Never Happen Again, Misty Roses, Neal Hefti Batman Theme, Brenda Holloway Where Were You, PJ Proby Niki Hoeky, Righteous Bros. Soul & Inspiration, Ike & Tina Turner A Love Like Yours', River Deep - Mountain High.

1967: Bobbie Gentry Okolona River Bottom Band, Brenda Holloway You Made Me So Very Happy, Monkees Tapioca Tundra, Lou Rawls Dead End Street, Paul Revere & Raiders Legend of Paul Revere Lalo Schifrin Mission Impossible.
1968: Ray Charles Eleanor Rigby, I Don't Need No Doctor, Fats Domino Lady Madonna, Little Richard Baby Don't You Tear My Clothes, Stingy Jenny, Monkees It's Nice to Be With You, Lou Rawls Down Here on The Ground, Natural Man, Marty Robbins Padre.
1969: Sonny Charles & The Checkmates, Proud Mary, James Brown, World part 1, Jimmy Durante He Ain't Heavy He's My Brother, Screamin Jay Hawkins Constipation Blues.

1970 Jose Feliciano, and other artists such as: Beach Boys, Ella Fitzgerald, the Jackson 5, Gladys Knight & The Pips, Peggy Lee, Diana Ross, Frank Sinatra, Barbra Streisand, The Temptations, Dionne Warwick. (Motown stuff was cut without contracts from 1963 on for Earl along with the rest of the studio musicians: Supremes, Four Tops etc.), tons of albums throughout the years with the above artists also.

a select few Motion Picture Scores
1961: Judgment at Nuremberg, 1963: Hud and It's a Mad Mad Mad Mad World; 1964: Baby The Rain Must Fall, 1974 - Cinderella Liberty, For Pete's Sake, Freebie and the Bean, Harry & Tonto, The Longest Yard, 1975- Matt Helm, 1977 - The Deep, Greased Lightning, The Island of Dr. Moreau, New York New York. 1978 An Unmarried Woman, 1979, Breaking Away, The Rose. `982 - The Best Little Whorehouse in Texas, Cannery Row, Honkytonk Man. 1984 -

Gremlins. 1985 Armed & Dangerous. 1986 - The Money Pit, Top Gun. 1987 - The Big Town, Predator, Tin Men. 1988 - Cocktail. ;1989 - The Fabulous Baker Boys. 1990 - The Hot Spot. Also, he's credited for being the drummer on BULLITT movie score.

Some TV shows which include: M Squad, 77 Sunset Strip, Bourbon St. Beat, Hawaiian Eye, Peyton Place, I Dream of Jeannie, Green Acres, Ironside, The Outsider, It Takes a Thief, The Leslie Uggams Show, The Brady Bunch, Della, The Partridge Family, The Odd Couple, The Pearl Bailey Show, MASH 1972-83, The Midnight Special

from Carol: Note...Earl did a LOT more than the above which was taken from his book as well as from contracts too....I played on a ton of the above stuff with him. We were very close, and enjoyed playing together, a wonderful man, great Daddy, great friend to all musicians, and a fine person, loved, admired and cared about by everyone as well as #1 DRUMMER/MUSICIAN!
He's also well-known and loved in the UK for his recorded hits here in the USA which include: "You've Lost That Lovin' Feelin'" - Righteous Bros., "Mountain Deep River High" - Tina Turner, "Do I Love You" - '65 Motown dance hit by Frank Wilson, "I Don't Need No Doctor" - Ray Charles, Mission Impossible, Bullitt, In The Heat of The Night etc.

Earl Palmer is the most-recorded drummer, from New Orleans to finest Studio Drummer in Hollywood's studios.....

here's more about the fine Earl Palmer: >>>>>>>>>>His story is one of early struggle in New Orleans, and rose up to be the TOP Drummer of all time in the Studio work! He's a self-made man....I used to tease him and he'd tease me, we had a very friendly brother-sister relationship....close and yet he was his own person too.....

I admired him greatly and purposely sought out the little house in New Orleans he spoke of where he was raised. I was stunned when I saw the place in the old French Quarter...he never elaborated but it was tiny, and looked like a 2-room house. I completely changed my viewpoint of him with added high respect. He rarely spoke of how tough it must have been, working as a kid....I grew up poor too, worked since I was 9, but nothing like what he had to deal with. Earl is a self-made man, a cultured person who always had the flair for knowing the right words to say to make you like yourself, and feel comfortable with him. A no-BS person but with class, who through his own efforts as a working youngster tap-dancing on the stage with his mother and his aunt, working odd-jobs and going to drum school, working early on as a musician, grew to be a man's man who cared about everyone….with class, dignity, and a generous spirit of great warmth and friendliness. Also with great tact in his work. His success started in 1947 in recording, after his years in the military WW Two.

My son, after his Dad died early in his life, was sort of adopted by Earl and to this day credits Earl with showing him how to play drums and like a Father to him.... Earl had that magnetism to change kids, and help youth instantly with his presence and personality…..he was a great man,

and a wonderful Friend to all fine Musicians, a brilliant Top Musician, and just the best to be around and work with. No. 1 Call Drummer, most-recorded drummer, 1947-2006 of recordings: records, Movie scores, and TV-show films.

DOC: Flirty String Player.

We women musicians have our stories yes. Women have worked musical gigs with the men since the 1910s in Jazz up until the rock-era when most of your Jazz musicians headed to the studios to make some money, and playing guitar I did the same thing out of the Jazz clubs into the studios 1957. I never had problems playing live, all I had to do was play good but sometimes there were moments in studio work to deal with....here's one of mine, tho' it's probably not politically-correct by these times. Some of you will get a laugh.

There was this flirty bald-headed sorta fat short copyist who also was a string player...sort of harmless in a way, but at times really was obnoxious too to us women, studio singers and myself - over and over while we all tried to ignore him. In the 1960s, the aisles of Gold Star were very small, and he had a bad habit of rubbing against 1-2 of the women singers a few times - sort of "accidental-on-purpose" you catch my drift -- ugh!.....that's the kind of guy he was.

He always was flirty, and yes, really uncouth...ugh……. One night he was playing violin on a night-date (8-11PM) at the then-new RCA Studio....he came over and was flirting with me. Hal Blaine - Belsky, noticing this, fed the fires....mentioning to the string player on the side, egging him on saying "Carol really likes you"...unbeknownst to me. Making matters much worse.

The guy even came over to offer me part of a candy-bar...haha...well it wasn't funny then! And he finally asked me for a "ride home" since we "both lived in the Valley"...at first I said no, then I got an idea, and changed my mind saying "sure I'll give you a lift home!"....

The musicians seeing all this go down, knew something was afoot with me - they all knew I used to race double-engine go-karts with my son (the professional kind) so knew I was an excellent driver. At the end of the record date, all of them lined up at the RCA Garage entrance to see what would happen after I packed him in the car and took off out of the garage....they were there, all lined up and sort of smiling, and waving, saying "bye Carol" as I screeched out of there in my hot 1966 Mustang 1966, with him in the seat hanging onto the dashboard....as I careened out the garage going pell-mell on the side streets with Hal Blaine following (trying to!) in his caddie. But he couldn't keep up after 1-2 blocks.

I wound up on the Hollywood Freeway going up-hill at 75 mph -- the guy had his hands firmly on the dashboard holding on. I said "I hope I'm not going too fast for you, I usually go faster but

keeping the speed down for you"....he replied "uhhh...uhh...nooo (in a queasy shaking voice), I like..... to.... go 'fast'" . I finally got off the freeway in No. Hollywood. He was cool until.....

being an excellent driver, I did a quick fast turn into his driveway missing the light pole by 2-3 inches on his side of the car, slamming on the brakes....he quickly got out of the car with his violin, a bit shaken and scared, saying "t-t-t-thank---thank---thank---you ....uh uh...for the uh ride h-h-home Carol..."".....he got the message and never again pulled those antics on any woman in the studio, never flirted again, he was super-nice after that. The guys loved it. Lesson learned.

Studio Musicians were usually the finest of musicians, including the finest of the few rockers who worked studio work too. You had to keep the mood light even funny, and not have any kind of bad childish or petty attitudes. There were always subtle ways of correction of any attitude that was starting up.

One day a rocker guitar player, good at what he did, but also short along with that kind of bluster personality, suddenly let loose with a show-off bebop Jazz lick he evidently had learned. It's not easy to sit alongside of some greats like Barney Kessel and Howard Roberts and not be intimidated so he chose the lull of people waiting for "time to show off" ....Howard was on this particular date..and during this time, the rocker tore loose annoying the whole band with his incessant 1-lick playing while we were waiting for the booth.....our dirty looks didn't stop him.

So...Howard slowly got up from his chair toward the rock-guitar man, saying "....that's a great...." the guitar player stopped playing, thinking he was going to get a compliment, while Howard reached for his guitar strap, continuing on "that's a great guitar strap!! Where'd you get this?!"....hahaha.....guitar player humbled.

Leon Russell story. Mid 1960s we had broken for lunch between the 2 record dates, feel sure it was a double-date for Brian Wilson (Beach Boys)....when I was a little late getting back, all was super-quiet...I said "what gives, what happened?"....someone told the story.

Evidently Leon Russell left his ID at the studio, took his brand-new Cadillac somewhere, and got stopped by a policeman, who judging by his robes (looking like Jesus Christ), long beard and sorta unkempt look, was going to arrest him for car-stealing but Leon talked him into going back to the studio for his ID and car papers....after Leon proved his ownership of the car etc...the policeman looked around at the few studio musicians in the Studio and bellowed out: You all should GET A REAL JOB, the way you're dressed, you can't be making more than $10-$15.00 here"! At that he sauntered out.

The guys had to be careful not to laugh...(we were making about 3-400 bucks). And the cop, shaking his head had left in a huff - he.couldn't get away from the "musician-bums" fast enough...hahaha. Lord knows what he would have said if I were there too.

DOC: Discoveries Magazine. 1999 Carol Kaye by Robin Platts

After all that has been written about the music of the '60s, one group's efforts remain largely unsung. The studio musicians who played on many of the best records of that era are still anonymous to the general public. Among the most important of these unseen players was Carol Kaye, a bebop guitarist, who became the most sought-after free-lance session bassist of the '60s.

While more famous performers were out tripping on acid, conquering groupies, meditating and generally becoming legendary, Carol was sitting in various L.A. studios, drinking coffee and laying down bass parts that no one could forget. Think you're not familiar with Carol's work? Try thinking of "These Boots Are Made For Walkin'" without hearing the bass. Or "Theme From Shaft." Or "Wichita Lineman."

If you made it through the '60s and '70s without buying a record or listening to the radio, you'd still most likely have heard Carol's playing on TV. Small screen themes which featured her bass work included "Mission: Impossible," "M*A*S*H," "Hawaii Five-O," "Kojak," "The Addams Family," "The Brady Bunch" and "Streets Of San Francisco." The list goes on and on, and would easily fill a book, which Carol promises she is writing.

For now, here is a tour of some of her career highlights. This is not meant to be a "best of" list, just a selection of sessions which indicate the diversity of the records she played on.

"DANKE SCHOEN" Wayne Newton (1963)

Although she's better known as a bass player, Carol was a 50s jazz guitarist who began her session career with a Sam Cooke date in December 1957. "I was a regular bebop jazz guitarist before doing studio work," she recalled. For the next few years all her session work was as a guitarist, including "Danke Schoen."

Along with the studio players, the young Mr. Newton was present at the session for this legendary tune. "Wayne was always there on his dates," Carol recalled. "And I have the utmost respect for him. I remember him as a very young man, probably as a teenager, dressed to the teeth, always polite, happy, enjoying being around the musicians. As soon as he started singing, we all looked at each other like, 'The kid can SING!"

You knew there was a lot of push behind him, good management, good people around him, so he was being groomed to be a big star. It couldn't have happened to a nicer guy, with a lot of talent to boot. It was so easy to cut for him. Wayne was and is a first-class act. This recording (had a) straight-ahead jazz feel. 'Danke Schoen' really swings its tail off." Chuck Berghofer on

string bass, Earl Palmer drums, myself on my ol' Epiphone Emperor, comping the chords (ala Freddie Greene). Sometimes 2-3 guitar players are listed on the Musicians' Union contract but there's only one guitar here, and I have the official credit for it too, just so everyone knows as another tries to claim this hit. My acoustic Epiphone is very distinguishable in sounds, same one I used on "You've Lost That Lovin' Feelin" and many other hit records.

"WHIPPED CREAM" Herb Alpert (1965)

This Herb Alpert session was one of Carol's first bass hits with Herb Alpert, on the whole album (recorded in 1964). "I remember doing this track some time before this at the fine Gold Star Studios. (I had) worked (recorded) for Herb Alpert a lot, and known him since our Keen Records days together with producer Bumps Blackwell (Sam Cooke etc.). He had been using me on guitars before this and then I was recording on electric bass and he hired me for this recording.

I had done some pretty famous hits before this with Herb, mostly playing 12-string guitar and regular acoustic guitar, usually just rhythm or some lead like on the bridge to 'Mexican Shuffle.' Herb was always great producing in the booth. He knew exactly how to put a hit recording together. A very sharp, talented fellow, nice to work for as he respected you as a jazz musician too. He was a musician so you didn't have to pretend you were not a jazz musician with him. Most studio musicians were jazz musicians (or big band musicians), something we had to hide from the younger rock producers.

I knew it would probably be a hit, it had that feel to it, plus it really was a happy Dixieland-type recording. There were just a few of us on the date on that one."

"RIVER DEEP, MOUNTAIN HIGH" Tina Turner (1966)

Carol played on many Phil Spector recordings, some big hits etc., but this record is one of her favorites. "This was a typical Phil Spector giant spectacular production," she remembers, "But (it) had even more than the usual on-looker people crowding in the booth, and lots of musicians in the room there at Gold Star. It was jam-packed with people everywhere.

As soon as we played this arrangement, we knew this one was going to be it. The usual Spector gang was there: Earl Palmer drums, Don Randi, Tommy Tedesco, so many fine players and three basses, Ray Pohlman, myself and a string bass. It was a fun chart and Tina, great gal she is, was there singing her heart out. I think she overdubbed her voice again later too, (I'm) not sure.

It was more a 'party' than a record date, with Phil being the host. We had a good time on that one. But it was not a big smash like we thought it would be, just big in England.

"THESE BOOTS ARE MADE FOR WALKIN'" Nancy Sinatra (1966)

Everyone now thinks of "Boots" as a classic record and a #1 hit, but such acclaim was apparently not anticipated at the record session. "I remember this as being the last tune on a date, with Billy Strange arranging," Kaye recalled. "It was a kind of a 'throw-away' thing, not expected to be a big hit.

Lee (Hazlewood), the producer, had Billy write a sliding note part for string bassist Chuck Berghofer. Chuck started playing long interval sliding notes going down, so Lee stopped the take and told Chuck to make his notes shorter in length. Chuck obliged and we got into a regular groove immediately.

"I doubled his bass part but had a more defined 'click' sound on the electric bass; the more than normal bass that Lee, Billy and Nancy always wanted from me (lots of highs for more "click") and we grooved on. It was a fun date with Jim Gordon on drums. We also did a good TV show featuring that with her Dad who gave us gifts of gold cigarette lighters. Nancy was great to work for, what a trooper. She's singing better than ever.

"SOMETHIN' STUPID" Frank and Nancy Sinatra (1967)

Another Sinatra classic, this one pairing Nancy with her father Frank, the late great Chairman of the Board. "This was cut in only about three takes at Western studio 1, the big room," Carol recalled. "The whole orchestra was there, with Chuck Berghofer on string bass, Al Casey on the wonderful opening acoustic guitar lines, Don Randi on keyboards, and Hal Blaine on drums, the usual clique - although Nancy also used (drummer) Jim Gordon on her hits too - that was Jim Gordon on drums on "Boots", Hal only played drums on the Goodyear ad version of it, not Nancy's recording tho' he claims it - but Nancy will confirm this as do the contracts.

It was a hot date, we knew this was going to be a biggie, but wondered about the title. Anyway, we quickly struck up a good groove with Frank and Nancy in the vocal booth, they being totally isolated. And the singing warmth that came between them, it was so sentimentally great -father and daughter - it made the hair on your arms stand up, they were great together and the tune proved poignant. It's written by Carson Parks, Van Dyke's brother (now deceased unfortunately). Frank immediately left after the take in his usual businesslike manner, and we did some more tunes with Nancy, maybe one more.

We also did this magical moment for Frank and Nancy on their TV Special, I believe it's the Nancy Sinatra TV Special. The affection between them was very warm."

"SCARBOROUGH FAIR" Simon and Garfunkel (1967)

"'Scarborough Fair'" was cut in the big room at Columbia Studios on Sunset Blvd.," said Carol, who played on other Simon and Garfunkel tracks during that era, including "Homeward Bound" and "I Am A Rock"...."They were good to work for, but those dates were somewhat boring. I don't remember much except some nice chats of philosophy with Garfunkel, (I) really enjoyed talking with him. Nice dates, as I remember, just kind of long."

"I'M A BELIEVER" The Monkees (1966)

Carol played on a number of Monkees tracks (marked in the Union contracts as the first 2 albums of Monkees recordings), some of which she recalled. "I'm A Believer" was recorded at the RCA studios as was Last Train to Clarksville. "The Monkees got started with some tracks we had cut for another group, which didn't pan out, and the researcher at the Union said I played on the first two albums they cut and also did a few tunes years later. Other bass players for the Monkees included Ray Pohlman, and Bob West.

They weren't there at first, and later on I met them, nice guys, but they did what others did, used studio musicians to do their hit recordings and weren't around much.

The usual group on this. (I) don't remember seeing Neil Diamond, and probably wouldn't have known he was the writer. It was known back then that songwriters were not encouraged to sit in the booth during the dates. I did work just a little for Neil a few years later. It was quite well-known that songwriters, no matter who they were, were not allowed in the studio while we were creating lines and arrangements of sorts musically to their tunes. There were exceptions of course, You've Lost That Lovin' Feelin' date, and Wichita Lineman where composer Jimmy Webb was playing keyboard.

"WICHITA LINEMAN" Glen Campbell (1968)

"This is certainly one of my favorite recordings of all time," Carol said. "I absolutely love the way Glen sings on this one. It was cut towards the end of the '60s and was the first time I met Jimmy Webb. I had heard about him.

He played piano on this date at Capitol Records, with Al Casey on guitar and Jim Gordon on drums. Glen borrowed my 6-string Danelectro bass to play the famous bass-guitar solo. I came up with the bass intro and came up with most of the bass notes. There was a very simple chord chart there, but Jimmy Webb did clue me in a couple of bars as to a few different key notes he wanted me to play (not the roots of the chords) and that worked out very well. He is a wonderful guy, Jimmy is, one of the 'guys' for sure. He played nicely on the date too, easy to work with."

Some of Carol's improvisations ended up being incorporated into the record's string arrangement. Carol explained, "Al DeLory was the producer and later wrote some of the string

parts to play the same licks I had improvised on the rhythm track - a common procedure in those days.

All arrangers did that: Quincy Jones, if he was short on time, would have his usual funky rhythm section (us) do some improvisation and he'd write the band on those licks we'd improvise. An honor, really. So for Al to merely copy a little of what the bass invented for the string lines, this was usual stuff back then. A few times, David Axelrod did that too for his things."

Of course, before Glen Campbell became a recording star, he was a studio player - one of L.A.'s most highly regarded session guitarists. "I used to sit right next to Glen on many a recording date before he became a star," Carol remembered.

"Sometimes it would be very boring, he'd stand up and sing an off-color country ditty and someone would kid him, 'Whoops watch out, Glen's playing his "star" act again.' Well, those dates got to be more and more very intricately arranged and written, with arrangers sometimes copying ideas from our instant improv creations of hook lines and patterns in the early years, working with the barest chord charts or arrangements we'd have to "fix up" to make them swing better - so anyway, arrangers increasingly wrote more notes in their arrangements instead of just chord changes and break/key-change indications.

Glen could read a little, but as it got harder, I'd have to hum him the notes sometimes. He's got a fantastic ear (remember he was a great guitarist, and still is) and he'd get it in nothing flat. Then the next thing I knew, I was working for him as a star, Glen always was a huge talent. His voice is better than ever, and he can play a little jazz guitar too, kind of country-swing style, he's a player. I Loved working for him."

"TINY BUBBLES" Don Ho (1966)

More kidding around enlivened this session for Don Ho's signature number. "Poor Don," Kaye recalled. "One of the studio guitarists, Dennis Budimer, would start some joking, like 'Wonder if he'd be as big if his first name was "Heidi" or "Westward"?' Something like that, and Don would always laugh with us, a very gracious guy. He always seemed to have two or three gorgeous women around him, giving him back-rubs (I think the guys were jealous). He had a nice easy voice, similar to Dean Martin.

He took the kidding with grace and did his thing, nothing wrong with that. He had a good niche he was filling."

Were any of the players on this date aware that a legendary slab of vinyl was being created?

"No, we were not aware of any history being made, in fact, Bill Pitman kidded 'Can you imagine people playing this music 25 years from now, dancing to it and saying, "Darling they're playing

our song"? We just went in, tried to forget the music when we came out to be fresh for inventing/playing on the next date,, went to the next date and did our jobs."

"I WAS MADE TO LOVE HER" Beach Boys (1967)

Having already played on the Stevie Wonder original (Stevie also tells people this, and he talked about it with Carol at a recent NAMM trade show), Carol was also called upon to add some low end to the Beach Boys' cover. (By this time, she had played on many Beach Boys classics, including nearly all of the PET SOUNDS LP.)

"Brian at that time knew I played bass on Stevie Wonder's hit of this at Motown," she explained and so counted on me to re-create the part."

"From what I understand (according to the Union contracts) it was only studio musicians on that Beach Boy date, although Carl did play guitar on a very few of dates. He is not on any contracts (but) we remember him sitting in the booth recording, going directly into the recorder (no amplifier). So he could have played on this, only Brian would remember that. I don't think this was a very good date from what I remember of it, it just was different - different people on this date actually and the drum parts were certainly different too.

(Brian) wrote all the bass parts on his records, but one lick I got to invent on California Girls. Otherwise he wrote it all, and wrote most of the other instruments too. Although he wasn't schooled in composition, arranging and orchestrating, I think he did a fine job! It was always great to work for Brian; I have so many of his dates in my log. I kept a running log in those years as a few others did also - the Log reflected the studio, dates, other data so you could keep track of the paychecks due through the Union. I put even more information in my appointment books - I saved them all these years."

"THEME FROM SHAFT" Isaac Hayes (1971)

Without a doubt, one of Carol Kaye's most recognizable bass lines is the one she played on this classic Isaac Hayes record. "It was done on the tail end of another movie that J.J. Johnson had scored out at MGM, 'Man And Boy,'" she recalled. (Kaye's other work for Johnson included the part of the soundtrack to the funky "Across 110th Street").

In addition to Carol, guitarist Dennis Budimer was among the players on the session. (The film's director, Gordon Parks, was also at the session, along with jazz legend Benny Golson.) "To me, it was pretty easy music, but you had to watch the bars," Carol said. "The bass part was simple, but the same for many, many bars. I remember tuning the E string down to Eb so I could get the punch I wanted on the low E for the accent.

It's very easy to play, very executable. It's played with the pick and that's why it's so clean-sounding - you have to have fine technique to play something like that them without missing any of those fast notes. It's the way I've always recorded, much of the time - it sounds like it's played with fingers, the sound is so thick. We did about two takes on it, that's all. And we had no idea what movie it was for. At that time, the word 'Shaft' on the written music didn't mean anything."

My name is on the sheet music as "the" bassist on that movie theme, one of the few times a studio musician is given credits altho' Quincy Jones did put our names on the end credits of the film "Hot Rock". Benny Golson also remembers that "Shaft" date, he was there, altho' it was conducted by JJ Johnson at MGM and was tacked on to his other movie call (at the end of that film session), called "Man and Boy"....JJ was evasive about this history when I called him on it a few years later, but did admit the ONLY sessions he did on Shaft were done at MGM, never back east. The Hollywood trumpets were added about 2 weeks later and there is documentation on that.

I remember tuning my low E string down a half-tone or two to get the bottom not to "whack" just right on the part - you do that with a fretted note. We also did a few cues of the picture, but having seen the picture, I tho't the band on there did a good job with soul music all the way through it. Picking was the way to get that theme to cook like it did tho', and it's easy to pick that way.

"THE WAY WE WERE" Barbra Streisand (1973)

As recording technology "improved" in the late '60s and '70s, going from 4- and 8-track, to 24-track, the way records were made changed. It became much less common to find a large group of session musicians playing together in the studio. The session for this classic single was something of a throwback to the earlier era.

"This was cut in December 1973 at TTG, with the full orchestra in attendance," Carol said. "Marvin Hamlisch conducted his arrangement, with his full-live orchestra, many strings etc...something that was rarely done on record dates any more. Everyone by that time was layering musicians, that is, putting the rhythm section on, then the horns, then the strings, then the vocals. No one ever saw each other anymore (except on movie scores, a very different venue) and this was special, everyone in the same room at the same time, what a feeling!

Anyway, it was a hugh orchestra, probably around 35-40 pieces, with the best in town there, strings, everything. I don't remember exactly who was on guitar, probably Dennis Budimer (a jazz musician btw), a couple of other favorites then too, but it was certainly Paul Humphrey on drums. I remember sitting in the far northwest corner, on a riser to see each other, but still separated by baffles.

"We recorded 33 straight takes with Barbra singing the lead in an isolated vocal booth," Carol remembered. "There was nothing wrong, we just didn't hit any certain 'hit' recording peak yet, and Barbra was rightfully being perfectionistic. We knew the tune was going to be a hit, it had that feel and someone said it was from a good movie. (Note: the music in the movie had nothing to do with this single, we cut different music entirely although it was the same tune. The track we cut, our single record version is the single you hear on the radio all the time.)

"On the last take (this was taking a long time), I sort of started ad-libbing on bass, adding notes here and there, something I was always called upon to do. Marvin had previously asked me to play the part the way it was - simple - probably for more of featuring the beautiful string parts he wrote, wanting the bass to be sort of low-keyed, but the tune needed something extra - it was evident from all the live-orchestra takes we were doing. I went against what he said and started to add a lot of bass arpeggios in the recording, especially in the bridge.

I looked up and smiled at Paul next to me, he smiled back, we knew this was THE take. During the time I really got going improvising on the bass, I looked up and saw Barbra standing in her vocal booth far away singing her heart out, our eyes connected, what a lightning flash - YES! We all knew this 33rd take was it! And it was, it had the feeling and became the popular hit-single. (note: there is the movie version, softer version of this great song, ours was the popular hit-version - you'll notice the different drum and bass parts on ours.)

Anyway, it was a memorable date and I never got to meet her, she was swamped by the dozens of musicians after the date (we had cut 2 tunes that night) and so I went home because I needed sleep before my early morning movie score call the next day.

One of my favorites; this and "Feelin' Alright" with Joe Cocker are tied in my eyes for being my favorite recordings tho' I liked some of the Beach Boys things and hits with others like Sam Cooke, Ray Charles, Mel Torme, etc.

PS. It's really a shame that not more of our group of 350-400 great free-lance studio musicians teach....with their many years of extensive professional experiences, skills, and techniques as well as their ranges of vast differences creativeness and performance values, they could all have shaped up our music education system like never before.

All studio musicians paid their dues in 100s if not 1,000s of gigs, concerts, touring engagements and I do believe that anyone can get up onstage to play, but not many could be top studio musicians -- unfortunately their experiences are not contributing to the music education system when they should be for the betterment of the entire music biz...but there again, the world knows nothing about studio musicians - even their dedication to professionalism and hard-working ethics as people. There's been the top professional musicians since the recording 1920s making a quiet living recording records, movie scores, and then TV-film scores....never

any "bands" at all, all were independent top experienced musicians, usually from the symphonies, big-bands, and/or jazz combos, all known before ever doing any studio work.

PPS. Jan. 2010:
A fellow who recently contacted me, was blown away that I played on the "Across 110th Street" movie score, and kept saying "this was you?! this was you?!" as if he couldn't believe it. He finally apologized for his wonder at that bass part and after I told him yes, it's on my Movie Royalty List, twice, once for MGM and the 2nd for Turner Entertainment, and I remembered inventing some hot boogaloo for the wild parts of that movie too....

It's interesting to note that slowly.... the public is starting to "get it" that there were real studio musicians who played on their favorite hits, and movies and the individual musicians they were - never any "formed" group as in live-stage musicians.

No problem, that's what I did, invent flashy boogaloo when needed (and you can hear this cut a couple of years later on the Wonder Woman TV series too as well as other movies and film TV shows like "Room 222" Benny Golson which isn't on TV now, don't know why, it was an excellent TV show! Full of boogaloo bass and soulful invented lines.

I did Man & Boy, Shaft, and other films for JJ Johnson, and of course Across 110th Street too as well as all the Quincy Jones movie scores (Heat Of The Night, In Cold Blood, To Sir With Love, New Centurions, Walk Don't Run etc.) and first Bill Cosby TV Show (Hikky Burr hit) all featuring some hot bass playing with a lot of boogaloo soul lines in them, other movie scores too by other composers who all hired me because I was the only bass player who could invent and play like that. Believe me, I had a heavy teaching schedule back then 1970 on trying to teach the other bass players like Jim Hughart, etc. how to do that.

Here's what I wrote back to one person:

>>>>>>if you order anything from my Catalog, you usualy get the official Musicians Federation/Union Royalty Sheet copy (sans the amount of royalty paid to me and sans my soc. sec. number and address) which lists "Across 110th Street" in the first 2 lines...one line to MGM, the 2nd line to Turner Entertainment - I'm paid royalty by both.

I played a lot of film scores for Quincy Jones, for JJ Johnson, for Oliver Nelson, for Benny Golson, etc. I know it's hard for the public to believe the truth when bombarded with "images" and outright lies on the internet for so many decades.

I know you're having a tough time believing a white girl with blonde hair and blue eyes could play tougher bass than someone else because of it.....yes I PLAYED ON IT! <<<<<

And then after he wrote back apologizing, I did write this which is the basis for why we weren't ever credited, we all knew that, but weren't interested (back then) to overturn what the record companies wanted you to believe, we were too busy taking the money home for our families:

>>>>>Thanks for your message. People get so turned around on the decades of what the record co's WANT you to believe, it sells more records than the truth of exposing our bunch of multi-racial studio musicians with one woman aboard....looking as old as the boomers' parents with butch haircuts for the men and me looking (and acting) like school teachers, who'd want to buy THAT?

That opening line on that movie is a nothing bass line, there's other hot boogaloo lines that I remembered I invented/played on that movie score. <<<<<<<<<<<<

I hired JJ Johnson for the Joe Pass "Better Days" album because....not only was he a jazz trombone legend, but Joe Pass wanted him also for his album as I did I, it was an excellent choice. His arrangements were always excellent.

I met several famous VIPs on those dates too. Benny Golson reminded me in a phone conversation a few years ago "you met Alex Haley, and also Isaac Hayes was there"....I sort of remember Isaac Hayes being there and then speaking to a very deep soft-spoken man too, and Benny does say something about recording Shaft that Hollywood studio musicians did out here at MGM, bless him.

Unfortunately, there were some musician union contract shenanigans why JJ Johnson, composer, was kind of quiet about it all, he didn't want to be penalized by the Union for some wrong contract infractions...we were all paid well, just that the contract was different.

Benny Golson who also did a few segments of Ironside, a TV show I did all the cuts for (Quincy and Benny and also Oliver Nelson composed), also hired me for the Room 222 TV show, an excellent TV show not in re-runs, it should be, it was a fantastic show, with music that also was fantastic. Benny agreed to be interviewed by NPR about me in 1993 and he said (I quote, such a wonderful thing he said) - on my “Carol Kaye: Bass” CD:

"Carol made it easy for us composers to write since with just a chord chart, she'd invent the best bass lines for me, and furthermore, most talents like hers have usually have enormous egos. I didn't find that with Carol, she was a fine professional."

If you have the "Carol Kaye: Bass" CD, then you can hear Benny's interview on it.....I think those were his exact words. I never thought that decades later there would be people, mainly non-musicians or failed musicians, who find it hard to believe that yes, a “woman” played bass on some of the favorite recordings. I think they don’t have a clue about all the fine women

Professional Jazz Musicians many of whom worked with the men since about 1920s. There's been many 1,000s of good female musicians working with the men over the years yes.

But enter the rock n roller's era and not much is needed to play rock, like with Jazz or even Standards (which Jazz is from with the chord changes etc.). So how would some today *know*? Quincy Jones wrote in his book "Q" about this fact that there were many many fine women Jazz musicians, and "some of them were so great, they could leave the men in their dust" are his words. Men of the 1940s and 50s knew women could play, tho' a few didn't like it yes, we women knew how to handle them. There was not the doubt about "women" in music like there is today, and I chalk that up to the fact music has dumbed down so much today, and so has some people's "lack of knowledge of real musician history" as well as ability to play well.....if they can't play good, how would they know if women could play good or not?!

More: I do remember asking Ray Charles long ago, to please sing when we record as I love hearing his singing to invent/build my bass track to, it sure made a difference. Sometimes and it was very complimentary, he'd change his singing later on when adding a real vocal overdub, to catch some of my off-beat funky lines, rhythmically. In "Feel So Bad" something we cut about 1969 or so, I'm playing the blues notes on off-beats going down while he's catching my recorded bass line and singing blues notes going up, contrary motion-wise. Sounds arranged but it wasn't. I had full range of what to play all except the introduction lick at the end of the 4th bar on "Feel So Bad" (a great recording with a fantastic steel solo by Buddy Emmons, with Glen Campbell and Jerry Reed playing rhythm guitars we were all kidding on that date but Glen and Jerry were outrageous, we'd be on the floor laughing all the time including Ray, a fun date. Anyway, I was having trouble with the intro on that, and Ray calmly said, "Carol play that 4th bar like this: he played the first note on down beat, and all the rest on upbeats of 16th notes, it was a FIT! And that's what you hear, all the rest was mine.

Other memories too: I'm sure many would like to know what I thought of Elvis Presley, the dates Billy Strange arranged and we did out here in Hollywood. I remember seeing a very nice Elvis, very polite and all-business, but with a personal warmth. The last date I remember, he had brought in his whole group of about 15-20 buddies with him. His pianist played piano on the date. Jerry Sheff, a fine bassist (who also did some studio work too), wasn't there, but I knew him years later and he could play some Jazz too. Anyway, it was a nice date always with Elvis, tho' I don't really remember that much about them. He wasn't at the film-scoring for his movies.

Did I like Cher's singing? Yes, for that style she was into it, and I think got better and better with time. She and Sonny were a real love story, he believed in her and worked hard as a very good producer, I'd say as an under-rated producer, he had great ideas, and took good care of business. Was always nice to work for, and from what I saw, he too never changed in his demeanor all his life. I'm glad he finally had a good family life in Palm Springs and seemed very settled and happy there. Cher has always had great talents and tho' what she did early on was

rock and pop stuff, Harold Battiste's fine unique arrangements made their records special. Yes that is my bass line on "The Beat Goes On", and Bob West played it with me too on Fender Bass, while I played my Dano bass guitar....with one chord and not much of a tune, it was the 3rd line I came up and Sonny loved it, gave it to Bob West to play too, and the danged thing came to life. But if you listen to the instrumentation of their records, Harold's arrangements were terrific and different.

I also thought Cher was an exceptionally great actress later on. We sure had fun talking about her pink-fur Mustang when she finally bought a car early in her career. She and Sonny were something else, their outfits weren't "wild" but different yes. When they bought their first estate home, the bank was disdainful to them, very disgusting to not get the respect they deserved, both of them very nice people, never arrogant, always with great tact. So for the down payment on their new home, they bought sacks of (I think it was) $20 dollar bills in cash. Guess they got the respect they deserved from the bank after that! I really admired Cher's singing on Tea For Two later on, when her voice matured more, she's quite a star.

Ed Ames is another wonderful male singer I loved to work for. He was always pleasant, friendly, personable on the dates, always with that heart-throb smile of his. He and I had a few friendly chit-chats, and I felt that I had a great friend in Ed Ames, and what a voice. It was always a thrill to be around him on the dates. A great uplifting person.

I see in the list I did a date for the Platters too, and while I admired them, I don't remember what we did actually, just glad I did them. And Ernie Andrews too tho' I knew Ernie from some of my late 1950s Jazz gigs around LA. He's always been a fine singer and lasted a long time in a usually short music business.....always good to work for the fine Ernie Andrews. And also the great Kay Starr, one of my fav singers always. She always swung. I think while she was at the date, it was only tracking at Capitol for her and added on her voice later. Always a pleasure.

And I loved Nancy Sinatra, she was warm, had a great voice (when you heard her sing Standards, amazing!)...and was a super professional. Being Frank Sinatra's daughter, you'd half expect her to be spoiled but not in the slightest....she worked hard and was good people always. Very open but also very smart (and shrewd when she had to be), I always admired her and thought the world of her. And her Dad?

Frank Sinatra. Good Lord. When has any singer swung more than the great Frank Sinatra! I felt like apologizing when I had to play the Fender Bass on his dates, but it was that kind of music (almost) and he was most-gracious, short yes, you have to be in the business of music. Time is money....he was always appreciative of his Studio Musicians. Very gracious but yes short in talking...it was not a picnic, we were there to get him a hit record and it was a privilege just being around the finest singer in the business.....you were on your toes and did your job. He never missed a thing in the studio. Many have tried but no-one could ever reach the

pinnacle Mr. Sinatra has had in his career. It was always a pleasure to work for him. And Nancy.

CHAPTER 19 1968

This is only data from my LOG. There are no hours involved as my 1968 and 1969 Appointment books have been missing some years now. But more info will be added 1970s and beyond, I have all those Appointment books. I only played bass on these, unless marked.
1968
Jan. 2 RCA, Prime Mim, Don Costa, Ben RCA
Jan. 3 Sound, Falstaff jingle, Bob Thompson-Len.
Jan. 3 TTG, Jackie Wilson - Basie, Benny Carter, Decca
Jan. 3 TTG, Jackie Wilson - Basie, Benny Carter, Decca
Jan. 4 TTG, Jackie Wilson - Basie, Benny Carter, Decca
1//4 Gold Star, jingle, SnowWhite, Baskerville
1//4 RCA, Paul Anka, Ben-Don Costa, RCA
1//5 Continental, Styner, Sidewalk
1//5 RCA, Paul Anka, Don Costa - Ben Barrett
1//6 Sound, Falstaff jingle, Bob Thompson - Lanier
1//6 Liberty, Bobby Vee, Dave Pell
1//8 Paramount, Fade In Film, Phil Kahgen, Paramount
11/8 TTG, Mattel jingle, Bobby Helfer, White Oak
1//8 United B, Lanier, W.B.
1/9 United A, Helfer-Marty Paich, Dot
1/10 L.A. Sound, Schick jingle, Bud Herrman
1/10 United A, Kim Weston, Ben - Marty Paich, MGM
1/11 Universal, Bobby Helfer, Univ.
1/11 TTG, Gaic/s (un-readable), Gene Page, Don Costa Prod's
1/12 Harmony House, Ted Glasser, Univ. Records
1/13 United A, Al Capps, Dick Glasser - Lanier, W.B.
1/15 Venture, Toby, Venture
1/16 United B, Earl Palmer, Screen Gems - Columbia
1/16 Desilu, Film, Harry Sukman - Al Schenley, Desilu-Paramount
1/16 El Do, Clairol jingle, Jules Chaiken, Chaiken
1/17 Paramount, High Chaparral TV, Price, Sui ??, Schenley, Yanadu
1/17 Fox, Quarry TV, Goldsmith - Theilman, Fox
1/18 Goldwyn, Steve McQueen Film, Michel LeGrand - Helfer Col. Thomas Crown
1/19 United A, Lanier - Glasser, W.B.
1/19 United A, Lanier - Glasser, W.B.
1/19 Western 2, TV Prescore, Harrison, Peake
1/20 Western 1, Goodyear jingle, Jules Chaiken, Chaiken
1/20 United A, Kim Weston, Ben - Marty Paich, MGM
1/22 Ryder - Film What's in For Harry, Les Baxter/Klein-Gruber, Corman
1/22 Sound, Buffalo Springfield, Gene Page, Atlantic
1/23 United A, Rene Hall, Liberty

1/23 Capitol A, Rita Moreno, Ben, Cap.
1/23 United A, Nancy Sinatra, W.B.
1/24 Columbia D, OD Glen Yarborough, Alex, W.B.
1/24 United A, Group, Lanier, W.B.
1/24 United A, Group, Lanier, W.B.
1/25 Continental, Jerry Styner, Sidewalk film
1/25 TTG, Pabst Jingle, H.B. Barnum, Ben Barrett, Barrett
1/26 Universal, Outsider, Bobby Helfer Universal
1/29 United B, Group, Lanier, ABC
1/30 Universal, Nelson Riddle, Bobby Helfer, Univ.
1/30 Goldwyn, Thomas Crown flm, LeGrand, Helfer, Mirisch
1/30 United A, Film, Billy Strange/Lanier
1/31 American, Gene Page, Vance
1/31 Fox, Newman - Claudine Longet Film,Thielman, Fox
1/31 Fox, Eur. Eye Film, Quincy Jones, Thielman, Fox
1/31 TTG, downstairs, guy-girl, H.B. Barnum, Ben Barrett, Jay Ward

Feb. 1 MGM, Impossible Years film, Don Costa-Mickey Whelan, MGM
Feb. 1 MGM, Impossible Years film, Don Costa-Mickey Whelan, MGM
Feb. 1 United B, Stella Stevens, Scott - Helfer, White Oak
2/2 MGM, Impossible Years film, Don Costa-Mickey Whelan, MGM
2/2 MGM, Impossible Years film, Costa/Whelan, MGM
2//3 Annex, Instrumentals, Bill Justis, Ranwood
2//3 Columbia A, Film, Grusin-Whelan, MGM
2//5 Univ. Film, Helfer Univ.
2//5 United B, Lanier, Diamond
2//5 RCA, Rod McKuen, Barrett, RCA
2/6 Univ. film Sweet Charity, Helfer, Univ.
2/6 Western 1, Lee Hazlewood, Billy Strange, Liberty
2/7 Univ, film Sweet Charity, Helfer, Univ.
2/7 United A, Aiken, Jules
2/8 Capitol B, H.B. Barnum, Ben, Capitol
2/10 TTG, Joy jingle, Ian - Jules, NBC TV, Chaiken
2/10 Capitol A, Guy, Jules, Art Buckley, Capitol
2/12 RJ, Rene Hall, Hall
2/12 RCA, Henry Mancini, Helfer, RCa
2/13 United A, Eartha Kitt, Chaiken, Chaiken
2/13 Cap. A, Mariano, Ben, Capitol
2/14 Continental, film, Larry Brown, Al
2/14 Col. A, John Davidson, Jerry Fuller, Columbia
2/14 TTG, Alex Haselov, W.B.
2/14 TTG, Alex Haselov, W.B.

2/15 Western 1, Green, Don Costa, MGM
2/16 Cap. A, Botkin-Ben, Capitol
2/17 Harmony Hse. Art. Wright, ABC
2/19 Amigo, Douglas-Blaine, Mercury
2/19 Capitol, Wayne Newton, Ben, MGM
2/20 Liberty, Mel Torme, Dave Pell, Liberty
2/20 Col. A, Mahalia Jackson, Ben, Columbia
2/20 Col. A, Mahalia Jackson, Ben, Columbia
2/21 Sunset Sound 2, Jim Helms LeFever, LeFever
2/21 Western 1, Pet Clark Plymouth jingle, Yada - Lennie Bob Thompson
2/21 Gold Star, Clyde.....unreadable, Ben, Girl, MGM
2/21 Venture, Ben, Gene Page
2/22 Continental, Sidewalk (Styner film?) Sidewalk
2/22 Liberty, Mel Torme, Dave Pell, Liberty
2/22 Liberty, Mel Torme, Dave Pell, Liberty
2/23 Western 1, Cheve jingle, Lenny Malarsky, Bob Thompson, Yada
2/25 Venture, Gerald? Ben, Gene Page, Atco
2/26 Venture, Schulman, Gene Page, Markett
2/26 Columbia A, Mahalia Jackson, Barrett, Columbia
2/28 Gold Star, SFO jingle, Al Allen, Lenny Malarsky
2/28 Columbia, Marty Robbins, Ben, Col.
2/28 RPM, Ray Charles, RPM - Nelson, Tangerine
2/29 Fox, Bandolero film, Quincy, Thielman, Fox

Mar. 1 Fox, Bandolero film, Quincy. Thielman, Fox
Mar. 1 United A, Gene Page, Instrumentals, Schulman, Vance
3//4 United A, Gene Page, Instru's Schulman, Vance
3//4 United A, Dial jingle, Bob Thompson, Len Mal. Yada
3//4 CBS 41, LeGrand TV, Van Dyke TV Special
3//5 CBS 31, LeGrand TV, Van Dyke TV Special - Dramatic Features
3//5 Col. D, Andy Williams, Tom T.
3/6 Annex, Industrial film, Helfer, Petersen
3/6 Gold Star B, Le Roy Van Dyke, Blumberg, Kapp
3/6 Sound, jingle, Len. M, Bob Thompson Yada
3/6 United A, Sid Sharpe, Kapp
3/7 Western 2, jingle, Jules Chaiken, Ian, Chaiken
3/7 RCA, Eddie Fisher, Botkin-Ben, RCA
3//8 Univ. Ironside Film, Univ.
3//8 Cap. A, Howard Roberts, Cap.
3//8 Harmony House, Art Wright, Uni
3//8 Gold Star, Jingle, Len M. - Al Allen
3/11 Gold Star, Gogi Grant, Lincoln, Petersen

3/11 United A, billy Daniels, Ben - Hank Levine, Beatrix
3/12 Ryders, film, Gruberman, Al
3/13 Goldwyn, Hello Down There, film Manny Stein - Al Sendry
3/13 Western 1, Jerry Butler, Earl Palmer, Wright,
3/14 Goldwyn, Thomas Crown Affair, film ,LeGrand, Mirisch
3/14 Venture, Rich. Delvy - Gene Page Robbins
3/15 Goldwyn, Hello Down There, film Manny Stein - Al Sendry
3/15 Heider 3, Rich Delvy - Gene Page, Dot Rec's
3/20 Annex, Lalo Schifrin, Helfer, Dot
3/25 Capitol, Lou Rawls, H.B. Ben, Cap.
3/25 Bell, Cougar jingle, Mort Garson, Bea Shaw
3/26 RCA, Ed Ames, Ben - Bunny Botkin, RCA
3/26 Holly Sound, OD Tandem, Vance
3/26 Venture, Venture
3/27 Univ. Coogans Bluff film, Helfer, Univ.
3/27 Western 2 Susie Hokom, LH1 - Decca
3/28 Univ. Coogan's bluff film, Helfer, Univ.
3/28 Gold star, Jackie DeShannon, Wright, Liberty
3/29 Gold Star, Changes film, Marty Paich, Venture, Hall Bartlett
3/29 RPM 2 guys, Sid Sharpe, ABC

Apr. 1 Radio Recorders B, Knudson jingle, Tommy Morgan, Chasloy, Talent Pay
4/2 Liberty, Jerry Wallace, Dave Pell, Liberty
4/2 Liberty, Four Freshmen, Dave Pell, Liberty
4/2 United A, Arthur Prysock, Ben-Mort, MGM
4/3 United B, Freeman, Buick jingle, Chasloy-Tal. Pay.
4/3 Ryders, Film, Gruberman, Al films
4/3 United A, Arthur Prysock, Ben-Mort, MGM
4/4 Univ. Film, Grusin, Helfer, Univ.
4/4 Capitol, Ben, Capitol
4//5 Univ. Helfer, Univ.
4//5 Cap. A, jingle, Bob Bane, White Oak
1 Week Vacation
4/15 Sound, Earl P. Canterbury
4/15 American, Canterbury Ghosts singers, Hickland
4/16 American, Canterbury Ghosts singers, Hickland CBS
4/16 RCA B, Barbara McNair, Barrett, Motown
4/16 Annex, Pete King, Dot
4/17 RCA B, Barbara McNair, Barrett, Motown
4/17 Gold Star, Roger Miller, Jim Haskell, Mercury
4/18 American, Canterbury Ghosts, Hickland,
4/18 RPM Girl, Monk Higgins, Sid Sharpe, Roker ABC

4/19 Col. A, Michelle Lee, Ben, Columbia
4/20 Col. A, Michelle Lee, Ben, Columbia
4/20 TTG, Pabst jingle, H.B.- Ben, H.B. Barnum
4/22 RCA A, Hugo Montenegro, Helfer, RCA
4/22 American, Canterbury Ghosts, Hickland, CBS
4/23 Sun-West, Yellow Pages, Ben, Uni
4/24 TTG, 4/24 M.H. Dot
4/24 Gold Star, Randi, Gary Bonnan, Koppelman Rubin
4/24 Gold Star, Randi, Gary Bonnan, Koppelman Rubin
4/25 Col. D, Tommy Leonetti, Lanier-Justis, CBS
4/25 Annex, Rita Moss, Ben-Marty Paich, Dot
4/25 Sound, OD, Lewis Sis, Canterbury
4/25 RCA, Eddie Fisher, Ben-Sid Feller, RCA
4/26 Col. D, Instru's Lanier, Justis,CBS Records
4/26 RCA, Montenegro, Helfer, RCA
4/29 RPM Monk Higgins, Sharpe, ABC
4/29 RPM Monk Higgins, Sharpe, ABC
4/30 Capitol, Lou Rawls, Ben, H.B., Capitol
4/30 TTG, Marion Sherrill (copyist and arranger for Motown), Guy, Marion Sherrill

May 1 Continental, film, Styner, Sidewalk
5//1 Capitol, Tony Bruno, Helfer, Kelarny, Cap
5//1 Cap. Lou Rawls, Ben H.B. Cap.
5/2 Cap. Tony Bruno, Helfer, Kelarny
4/2 Cap. Lou Rawls, Ben H.B. Cap.
4/3 Gold Star, Judd & Lisa, Chaiken, MGm
4/3 Annex, Dick Noel, Noel
5//6 United A, Frankie Laine, Chaiken, ABC
5//6 United A, Frankie Laine, Chaiken, ABC
5/7 United A, Frankie Laine, Chaiken, ABC
5//8 Col. D, Katie Briggs, H.B. - Ben, CBS
5/9 RCA B, Ed Ames, Perry Botkin, Ben, RCA
5/9 Whitney, Guy, Bobby Paris, Chaiken-Gerald Wilson, Chaiken
5/10 RCA B, Ed Ames, Perry Botkin, Ben, RCA
5/11 RCA B, Ed Ames, Perry Botkin, Ben, RCA
5/13 Heider 3, Rubin-Zekley, Dot
5/13 United A, Jimmy Smith, Helfer, MGM
5/13 United A, Jimmy Smith, Helfer, MGM
5/14 Western 3, Grass Roots, Blaine, ABC
5/14 Desilu, Lucy TV Show, Julian Davidson, Desilu
5/14 RCA A, Montenegro, Helfer, RCA
5/16 Western 1, Freeman, Richfield jingle (film), Tal. Pay

5/16 RPM, Monk Higgins - Sid Sharpe, Girl, Liberty
5/16 Cap. A, Nancy Wilson, Abe Segal, Capitol
5/17 Gold Star, 2 guys (ugh), Gene Page, Shulman, Liberty
5/17 Western 1, Harpers Bizarre, Lanier, - Perry, Warner Bros.
5/17 Wayne Newton, Haskell, Ben, MGM
5/18 Electro-Vox, Orbacks jingle, Benny Golson, Golson
5/18 United A, Vic Dana, Lanier, Freeman Warner Bros.
5/20 West. 2, Haskell jingle, EVA
5/21 Warner Bros. Alice B. Toklas, film Kirk Wolf, "pot", Warner Bros.
5/22 TTG, Ray Norman - H.G. cancelled
5/22 TTG, Gruberman, Zax-Altfeld
5/23 Gold Star, Schul - Peake, Uni
5/23 United A, Newman-Haskell, Morgana King, MGM
5/24 Gold Star, Malarsky-Allen, Swensen's Ice Cream jingle,
5/24 Warners, I'm Passe Film, Gruberman,
5/24 Gold Star, Shulman - Gene page,Liberty
5/25 TTG - down, Bud Brisbois, Ben and Gene Page, Barrett
5/27 Goldwyn, "Fade In", Chas. Price, Hayes, Paramount
5/27 Cap. B, Glen Campbell "Wichita Lineman", Ben, Capitol
5/28 Goldwyn, "Fade In", Chas. Price, Hayes, Paramount
5/28 Gold Star, Don Ralke, Mercury
5/28 RPM, Dee Irwin, Monk Higgins, Sid Sharpe, Imperial
5/29 United A, Morgana King, Newman-Haskell, MGM

June 3, Sound Thompson, jingle, Yada
June 3 Univ. It Takes A Thief, film, Helfer, Uni
June 3 RCA, Joe Reisman, Ben, RCa
6/4 Sound, Cheve jingle, Thompson, Yada
6/4 Sound, Falstaff jingle, Thompson, Yada
6/4 RCA, Rouvan, Perry Botkin - Ben, RCA
6/4 Cap. Instru's, Dave - Ben, Cap.
6/4 Cap. Instru's, Dave - Ben, Cap
6/5 Cap. Instru's, Dave - Ben, Cap
6/7 Warners, Alice B. Toklas, Wolf - Bernstein, Warners
6/7 Col. A, Liza Minelli, Lanier, Marx, A&M, met Judy Garland
6/7 Col. A, ?? Gruberman, Col.
6/8 Heider 3, Instru's, Chaiken, Artie Butler, Chaiken
6/10 Warners Alice B. Toklas, Wolf - Bernstein, Warners
6/10 United B, Lib Tanya, Chaiken, Teleklew-Welk
6/11 Warners Alice B. Toklas, Wolf - Bernstein, Warners
6/11 Liberty, Tom and John Bahler, Dave Pell, Liberty
6/12 Liberty, Trombones Unlimited, Dave Pell. Liberty

6/12 Cap. Glen Campbell, Al DeLory, Cap.
6/13 Capitol, Cannonball & Nat Adderly, H.B., Dave, Ben, Cap.
6/13 Cap. Afro-Album, Ben, Dave, H.B. Capitol
6/14 RCA, Mancini, Helfer, RCA
6/14 RCa, Mancini, Helfer, RCA
6/17 Heider, Ranwood/Bob Marchach
6/17 RCA, Mancini, Helfer, RCA
6/18 Sound, Gene page, Canterbury
6/18 RPM Shirley Gunther, Monk Higgins, Sid Sharpe, Tangerine
6/18 Col. D, Andy Williams, Haskell-Ben, Col.
6/19 United A, Bob Thompson Goodyear jingle, Yada, & Ad Staff
6/20 West. 1, Doris Day Film MT, Berardinelli, CBS
6/20 Goldwyn, "Night Hunter", Al Sindry, Har. Suitman-Klein,
6/21 Goldwyn, "Night Hunter", Al Sindry, Har. Suitman-Klein
6/24 TTG, 2 men, Blaine, A&M
6/24 Costa, Don Costa, Miller, Mercury
6/24 RCA A, David Rose, Chas. Price, Cap
6/25 RCA A, David Rose, Chas. Price, Cap
6/25 Warners, Toklas film, Kirk Wolf, Warner Bros.
6/25 Radio Recorders B, Mobil Heat jingle, Baskerville
6/26 Sun. Sound, Ford jingle, Chaiken
6/26 Sun. Sound, Ford jingle, Chaiken, Klempner & Greene Industrial film
6/26 RCA A, Dave Rose, Chas. Price, Cap.
6/27 RCA A, Dave Rose, Chas. Price, Cap.
6/27 Costa, Neil Diamond, Miller Uni
6/27 Costa, Neil Diamond, Miller, Uni
6/28 RCA A, Dave Rose, Chas. Price, Cap.

July 1 MGM, James Brown Movie, Whelan-Quincy, MGM
July 1 MGM, James Brown Movie, Whelan-Quincy, MGM
7/2 Columbia D, Geo. Burns, Ben, Kama Sutra, Col.
7/2 Gold Star, Judd & Lisa, Chaiken, MGM
7/2 RPM, Jimmy Lewis, Carmichael, Tangerine
7/5 Annex, Kaye Stevens, Sharpe, Vance
7/5 Col. A, Johnny Mathis, Ben, Jon-Mat
7/6 Col. E, Geo. Burns, Sid Feller - Ben, Kama Sutra
7//8 Paramount Rec, Hanna-Barbera TV Series, Ben
7//8 Costa, Girl, Earl Palmer, Marquis
7/9 Univ. Ironsides, Helfer-Nelson, Uni
7/9 TTG, Long-Hair, Vic Briggs, Ben, MGM
7/10 Col. A, Johnny Mathis, Ben, Jon-Mat
7/11 Venture, Kim Weston, Blumberg, Merph

7/11 United B, Lee Hazlewood, Don Len. Portnoy
7/12 Gold Star, Barry White, Gene Page
7/12 TTG, Lyn Roman, Chiken, Dot
7/15 MGM, Elvis Presley Film, Whelan, MGM
7/15 Venture, Kim Weston, Ben, Ventures
7/16 MGM, Elvis Presley Film, Whelan, MGM
7/16 Amigo, The Ivory, Tedesco, Campbell Silver,
7/17 Western 1, guy, Gene Page, Ben, MGM
7/18 Gold Star, Artie Butler, Chaiken, MGM
7/18 United A, Vogues, Don Lanier, W.B.
7/19 United A, Vogues, Don Lanier, W.B.
7/19 United A, Vogues, Don Lanier, W.B. (double date)
7/22 MGM, James Brown Movie, Whelan - Quincy MGM
7/22 RJ, Elec. Prunes, Dave Ax-Ben, W.B.
7/23 RJ, Elec. Prunes, Dave Ax-Ben, W.B.

Aug. 5 Univ. It Takes A Thief, Helfer, Univ.
8/6 Liberty, Dave Pell, Liberty
8/6 TTG, Botkin, Kodak jingle, Swern
8/7 Col. D, Les Baxter, GNP Cres.
8/8 TTG, Roger Kellaway, Fresca jingle, Lucas
8/9 Univ. Angel In My Pocket film, Helfer, Uiv.
8/12 Univ. Ironside, Helfer, Univ.
8/12 RCA, Ann-Margret TV Show, Helfer, Winter-Rosens Prods
8/13 Continental, Group, Styner, Sidewalk
8/13 Fox, Theilman, Fox
8/14 Paramount-Desilu, High Chaparral, Price-Sukman, Xanadu
8/14 Heiders, Rose? Chaiken-Butler, A&M
8/15 Fox, Lady In Cement movie, Theilman, Fox
8/15 Fox, The Lancers, Theilman, Fox

8/16 Fox, Lady In Cement movie, Theilman, Fox
8/16 TTG, Girl, Chaiken-Butler, Uni
8/17 RCA, Supremes-Temptations, Barrett booked us all with those names, but Temps were not there, Motown, Ain't No Mountain High Enough, and We'll Be Together Again, supposedly Supremes "last album together" - dropping out during the key-change on Ain't No Mountain High Enough (music fell down on page turn), no bass for about 6 bars, that blank space is still there!
8/19 Fox, Julia TV, Theilman-Bernstein, Fox
3 week Vacation Trip.
9/12 Goldwyn, McKenna's Gold, Quincy Jones-Klein, Columbia
9/12 RCA, Hugo Montenegro, Bob H. Specialty

9/13 Amigo, Ann-Margret , Lee Hazlewood, ABC
9/14 RCA, Hugo Montenegro, Bob H. Specialty
9/14 RCA, Hugo Montenegro, Bob H. Specialty (double date)
9/16 Goldwyn, McKenna's Gold, Quincy-Klein, Columbia
9/16 Gold Star, Don Randi, Koppelman-Rubin
9/17 Capitol, H.B. Ben, H.B., Capitol
9/17 MGM, Fisherman's film, Whelan, MGM
9/17 RCA B, Mancini, Bob H., RCA
9/18 RCA A, Reader's Digest, Hank Levine, RCA
9/19 TTG, Joe Cocker, Artie Butler, Don Lanier, A&M
9/19 TTG, Joe Cocker, Artie Butler, Don Lanier, A&M
9/20 Sun. Sound, Joe Cocker, Artie Butler, Don Lanier, A&M
9/20 Sun. Sound, Joe Cocker, Artie Butler, Don Lanier, A&M ("Feelin' Alright" called "Feelin' Good" on contract at first)
9/23 Heider 3, John Andrea, UNP
9/23 Univ. It Takes A Thief, Helfer, UI
9/24 Univ. Sweet Charity film, Helfer, UI
9/24 United B, Ketty Lester, Ern. Freeman, Peterson Co.
9/25 Univ. Sweet Charity film, Helfer, UI
9/30 Goldwyn, McKenna's Gold, Klein-Quincy, Columbia

Oct. 1 Whitney, Gene Page, Barrett
10/3 Universal, Sweet Charity, Helfer, Uni
10/3 United B, jingle, Artie Butler, Norman Leonard
10/5 Para. Rec. Instru's, H.B. White Whale
10/10 RCA, Ed Ames, Ben RCA
10/10 Capitol, Fernando Escendon, Bill Miller, Cap.
10/11 United B, Nancy Sinatra, Bill Strange, W.B.
10/11 United B, Dr. Pepper jingle, Bill Strange, Strange
10/14 Western 1, Goodyear jingle, Bob Thompson, Yada
10/14 Capitol, Nancy Wilson, Cap.
10/15 RCA 4 Tops Ben, Motown-Barrett
10/16 Cap. A Nancy Wilson, Capitol
10/17 Cap. A Nancy Wilson, Capitol
10/17 Cap. Bettye Swan, Wayne Schuler, Cap.
10/18 Western 1, Vogues, Ben, Warners
10/18 Western, 1 Vogues, Ben, Warners
10/21 Cap. B, Bettye Swann, Ben
10/22 TTG, Artie Butler, Andy Robinson, Janis Ian, Col.
10/22 Col. A Michelle Lee, Ben, Ernie, Col.CBS
10/23 Western 1, Lalo Schifrin, Bobby Helfer
10/24 TTG, Artie Butler, Janis Ian, Mercury

10/24 Sound, Cheve, jingles, Blaine, MBA
10/25 Goldwyn, "Candy" film Helfer, Benedict Pict.
10/25 TTG, Artie Butler, Andy Robinson, Mercury
10/26 Western 1, Lalo Schifrin, Dot
10/26 Western 1, Lalo Schifrin, Dot
10/26 Amigo, Tammy Grimes, Haskell, EVa
10/29 Western 3, Joe Porter, Silverlane (?)
10/30 RCA, Ben, Cap.
10/31 Goldwyn, Candy, Helfer, Benedict Pict.
10/31 Goldwyn, Candy, Helfer, Benedict Pict. (double date)

Nov. 2 Liberty, Dave Axelrod, Ben, Liberty
11/5 Independ. ? Kelly Gordon, ? Ben, Cap.
11/6 American, Artie Butler, A&M
11/6 RCA C, Hank Mancini, Bobby Helfer Northridge
11/7 Independ. Gordon - Ben, Cap.
11/8 Gold Star, Bob Keene, Jack Schulman, Keene
11/9 Sun-West, Big Band, Foster ?, Uni
11/9 Cap. A, Kelly Gordon, Cap.
11/9 Cap. A, Kelly Gordon, Cap.
11/11 Sound, Girl - Gw.? Frank Clarke, Union
4 weeks, Mexico
Dec. 9 Gold Star, Marvelettes, David Blumberg, Cap.
12/9 Western 1, Bill Medley, Geo. Poole,. MGM
12/10 Paramount, Young Billy Young (?), Robt. Mitchum movie, Shelly Manne-Helfer, Shelly Manne
12/10 Continental Sound, good singer, Jerry Styner, Sidewalk
12/11 TTG, Guy & David, Al Capps. Command
12/12 Western 1, Marty Berman, Young Americans ABC
12/12 Para. Rec. Art Freeman, Liberty
12/12 United B, Dodge Dart jingle, Oliver Nelson, Helfer, White Oak
12.13 RCA A, Ed Ames, Ben, RCA
12/13 Col. A, Robert Goulet, Ben, CBS
12/14 RCA B, Hank Mancini, Helfer, RCA
12/14 RCA B, Hank Mancini, Helfer, RCA
12/16 RCA B, Ed Ames, Ben, RCA
12/16 RCA B, Ed Ames, Ben, RCA
12/16 RCA B, Ed Amers, Ben, RCA (3 dates in one day)
12/17 Western 2, Michel LeGrand film, Helfer, LeGrande/White Oak
12/17 RCA B, Montenegro, Helfer, RCA
12/17 RCA B, Hank Mancini, Helfer, RCA
12/18 Fox, TV Film - country Thielman-Strange, Fox

12/18 Paramount Glen Campbell, Kahgen, "Norwood", Paramount
12/18 Paramount Glen Campbell, Kahgen, "Norwood", Paramount
12/19 TTG, Hal Frazer, Sharpe, Vance
12/20 RCA, Nino Perdido, Hi Lesnick, Ralph Carmichael
12/21 Cap. B, Frankie Randall, Ben, Capitol
12/23 TTG, Hal Frazer, Sharpe, Vance
12/27 TTG Hal Frazer, Sharpe, Vance
12/27 Liberty, Judy Carne, Tipton, Talent Fiscal
12/31 Whitney, Gene Page, Lew Bedell,
END of 1968
Re-Use Companies and checks in the LOG are not listed for 1968, just the product names: Phillip Morris, Yamaha, Carnation, Campbell, Greenfield Fert, John Goldfarb film, Dodge, Dream of Paula Schultz, Jack Benny foreign,NE Telephone, Thriftimart, RC Cola, Marin With Nancy, Land O Lakes, P. Morris Confection, PSA, Sweet Charity, Falstaff, Armour, Heidelberg Beer, Gensler Tel. Clairol, Debbie Rey re-run, Chrysler Theatre, When Lights Went Out. END of 1968

1968 brought a different kind of clientele who wanted me to do their record dates, TV shows, and movie soundtracks. It was all welcome as working conditions were much better. I could afford to turn down the few short dates, except I missed many of the jingle dates I had become used to doing, but it was wonderful working for such singers as Nancy Wilson, Mel Torme, Robert Goulet, Ed Ames, Michelle Lee, Joe Cocker, Kitty Lester, Johnny Mathis, Kim Weston, Neil Diamond, Mills Bros. in addition to Nancy Sinatra, Elvis, Vogues, Ann-Margret, Bettye Swan, so many others, including Hank (Henry) Mancini, Hugo Montenegro, Lalo Schifrin, Michel LeGrand, Quincy Jones, David Rose, Frank DeVol, Jerry Goldsmith, all the heavies of the film business, Oliver Nelson, Benny Golson, Bob Thompson, Nelson Riddle, Sid Feller, Ernie Freeman, some prized composers, as well as the popular Artie Butler, George Tipton, Perry (Bunny) Botkin, Dave Axelrod, H.B. Barnum, Gene Page, all made the work-load a lot better.

At times tho', it was working more hours, harder than before it seemed. But the times like doing the last album with gospel singer Mahalia Jackson at Columbia, I'll never forget it, she was a saint, a wonderful person tho' she was ill, it was her last recording album. She sung her heart out. Her pianist, a small slight man, I think was a church minister...he seemed a little nervous around me so I went out of my way to be relaxed and friendly tho' it's important not to be "overly friendly", that would appear disingenuous then. The 2 dates went very well, most tunes were 6/8 gospel easy to play but had to be with great feeling, and digging in for that. I owed her my very best for her last one God rest her, she inspired so many others, Aretha etc.

I took more breaks during the year, and the kids and I had some nice vacation trips, up the coast of California, and all over. And yes in the Fall, I went to Mexico with a friend, Ralph Pena, who I was close to at that time. He was interested in obtaining composer work in Mexico City for film scoring and the music scene there which did have many wonderful bossa groups from

So. America and the islands which you didn't hear in the USA. Jazz was popular there also. Ralph sadly died in Mexico the following year as the result of a car accident, unfortunately. Not only was he a nice man but a great Jazz bassist -- that's Ralph you see on-screen with Frank Sinatra -- he loved touring with Sinatra, and was held in esteem by fellow Jazz musicians, Clare Fisher, Tony Ortega, Jack Nimitz, Shorty Rogers, etc. - Ralph did quite a bit of studio work too.

The trips away from the studio work was worth it to stop the ennui which seemed like work was all there was in life. My kids and I had fun together, and I still had a career to come back to also. It was a freedom of sorts, being on top of some of the prized work in recording to work for the genius composers in films. The stability of all the finest experienced Studio Musicians was amazing. They were from the big-bands of the 1940s and 1950s both from famous bands as well as military bands, and were the finest both musically and personality-wise too

More and more women were working in the movie business too, mainly classical but some early names are important to mention. Eleanor Slatkin, married to Felix Slatkin, who had her own fantastic cello career. A lovely lady with a lively sense of good humor, and one of the sharpest persons you'd ever meet. Yet without any shred of ego, as she described who her husband and son were, only the tops in the classical fields of music, herself included!

There was a fantastic pianist too. You'd think no-one could top Artie Kane and others in their sight-reading abilities on piano, but if you wanted the best in sight-reading.....anything.....on piano, you saw Pearl Kaufman on the grand, especially out at Universal. She was amazing. And another pianist, a fine Jazz pianist Jo-Ann Grauer was around for awhile too, tho' in a few short years, she wanted to leave Hollywood, deciding to live in the Spokane area of Washington, where she worked Jazz gigs and taught music.

Another fine musician, was Bobbye Hall, she was a strong player, could play all the percussion instruments and had the envy of her fellow percussionists and musicians too in studio work. A top Pro!

Other musicians, remarkable for their specialties, were Ed Lustgarten, an amazing older gentleman first call on cello, for his excellence and he called the shots like they were too, no pretense whatsoever, always happy, but also with some inside humor that would make you keel over laughing with. Great man, great musician. Fred Katz was another tho' I didn't work with him very much, but definitely a personality and a fine well-known musician who did many concerts too..

The trumpet players? Pete and Conte Candoli, Johnny Audino, Maury Harris, on and on with all the greats in the business. Manny Klein, a dixieland Jazz icon, as well as Uan Rasey. Buddy Childers was something else - a strong lead musician, he correctly imitated my former boss, Henry Busse's style perfectly at one of the Big-Band Sportsman's Lodge Luncheons we played together on. He later was the Musical Conductor for the Frank Sinatra Jr. tours. You saw many

of the musicians on the Johnny Carson TV and Merv Griffin TV show orchestras, fantastic, they'd never miss a note. Another stunning trumpet man also was the great Swiss gentleman out at Fox, the high-note specialist, Cappy Lewis. On and on, Jules Chaiken, Bud Brisbois, Lee Katzman Steve Huffstetter, Oscar Brashear, Cat Anderson, Chuck Findley, John Best, Don Rader, Bobby Shew, Snooky Young, Jay Daversa, Ray Triscari, Don Ellis, Clyde Reasinger,Gary Barone, Jack Feierman etc. the best of the trumpet players were in the Studios.

Some of the sax players also read like a who's who in music: Bud Shank, Plas Johnson, Bill Green, Paul Horn, Jay Migliori, Jim Horn, Tony Ortega, Harold Batiste, Gene Cipriano, Ted Nash, Ernie Watts, Bob Cooper, Tom Scott, Julie Jacobs, Babe Rushton, Jack Nimitz, Justin Gordon, Abe Most, Med Flory, Benny Golson, Peter Meyers, Bill Hood, Marshall Royal, John Bambridge, Willie Schwartz (he's in the Glenn Miller Story movie, the band original member, a pivotal role), Harry Klee, Dick Hougate, Chuck Gentry, on and on Jim Cathcart, Gil Bernal, John Lowe, Bob Hardaway, John Klemmer, Ronnie Lang, Pete Christlieb, Jerome Richardson..

Trombones, Lew McCreary, Dick Nash, Milt Bernhart, Dick Noel, Billy Byers, Lloyd Ulyate, Bob Brookmeyer, George Bohanon, George Roberts, Charlie Loper, Ken Shroyer, Bill Berry, Frank Rosolino, Tommy Shepard, Joe Howard, Dick Gould, Mike Barone, George Oliver, Grover Mitchell, Dick Hyde, Tommy Pedersen, Dick McQuary, Ernie Tack, on and on.

String bassists, many of whom I'm pleased to say I helped them learn the Fender Bass too (in 1970s), these are some of the finest: Red Mitchell, Ray Brown, Chuck Berghofer, Chuck Domanico, Jim Hughart, Arni Egilsson, Irving Edelman, Milt Kestenbaum, Bob Stone, Buddy Clark, Mike Rubin, Abe Luboff, Ed Gilbert, Nat Gangursky, Peter Mercurio, Abv Siegel, Sid Weiss, Carson Smith, Rolly Bundock, Don Greif, Ray Neapolitan, Mel Pollan, Bob West, John Kitzmiller, Lyle Ritz, Steve LaFever, Jimmy Bond, Ray Leatherwood, Al McKibbon, Cliff Hills, Joe Comfort, Chuck Hamilton, Don Bagley, Red Calender, Max Bennett, Joe Mondragon, Frank Carroll, Frank De La Rosa, Gene Cherico, Pat Senatore, Richard Maloof, Monty Budwig.

Some of the world's finest drummers did their share of film studio work too: Sharky Hall, Jesse Sailes, Shelly Manne, Earl Palmer, Alvin Stoller, John Guerin, Irv Cottler, Jake Hanna, Ed Shaughnessey, Mel Lewis (before he moved back to NYC), Sol Gubin, Paul Humphrey, Panama Francis, Jack Sperling, Nick Fatool, Nick Ceroli, Mark Snow, Louie Bellson, Dick Winslow, Jack Arnold, Gene Estes, Alan Estes, Larry Bunker, Joe Porcaro, Kenny Watson, Lou Singer, Jerry Williams, and of course the last few I've mentioned were popular percussionists too in the film industry as well as Emil Richards, Julius Wechter, Victor Feldman, Curry Cjader, Milt Holland, Jack Lord, Frank Flynn, Dale Anderson, Tommy Vig, Stan Levey, Jerry Steinholtz, Frankie Capp, and Gary Coleman. Hal Blaine a pop and rock drummer did a lot of record dates yes -- Jim Gordon did his share of fine dates, and Ron Tutt another pop-rock drummer did some also.

I've included the strings earlier in this book but will include a few here too: John Vidor, Harry Bluestone, Lenny Malarsky, George Poole, Bobby Bruce, Nate Caproff, Ed Lustgarten, Jerry Reisler, Sid Sharpe, Al Saparoff, Anatol Kaminsky, Virginia Hill, Jimmy Getzoff, Garry White, Ray Kelly, Eleanor Slatkin, Fred Katz, Jerome Kessler, Ray Kramer, Ann Karam, Tibor Zelig, Arnold Belnick Erno Neufelder, Fred Seykora, Henry Lojewski, and many many more.

French Horn players got the 4-½ time faster than anyone (outside of Emil Richards) on a big film call one time, they were amazing: Dick Perissi, Bill Hinshaw, Vince De Rosa, David Duke, Will russ, Dwight Carver. Sousaphone, or Tuba: Tommy Johnson, Red Callender, John Kitzmiller, and Harpists: Catherine Gotthoffer, Gayle Levant, Stella Castellucci, Dorothy Remsen, as well as Accordionists: Carl Fortina, Frank Marocco, Dominic Frontiere, and Jimmy Haskell. Pete Jolly sometimes played accordion too, was an ace-accordionist before ever playing piano which he's more known for. Harmonica, it was always Tommy Morgan, but Toots Theilmans came long in late 1950s and created his own sounds too on record dates as well as many a Quincy Jones and other major movie scores..

You can see why the movie music was so great, as well as the finest in film composers and arrangers, and engineers....to round it all out here's some engineers' names too mainly in the Hollywood record date studios. Movie and TV engineers are given credits in the movies and TV shows, so here's the rest of these great engineers:

Thorne Nogar, Lowell Frank, Arty Becker, Stan Ross, Lee Hirschberg, Larry Levine, Al Schmitt, John Palladino, Ami Hadani, Hugh Davies, Henry Lewy, Wally Heider, Pete Abbott, Bones Howe, Walter Gest (aka Walter Goss), Eirik Wangberg,John Krause, Chuck Britz, David Wickes, Armin Steiner, Dave Hassinger, Eddie Brackett, Dan Wallin, Dick Bogart, Hank Cicalo, Joe Polito, Buddy Brundo, Larry Brown, Wally Traugott, Val Garay, Humberto Gatica, Ed Green, Bruce Botnick, Lee DeCarlo, Angel Balestier, Michael Braunstein, John Mills, Ian Eales, Joel Fein, Tim Boyle, Mickey Crawford, Jay Lewis, Murray McFadden, Joel Moss, Don Murray, John Neal, Joe Sidore, Guy Costa, Rudy Hill at RPM Ray Charles' studio, Ritchie Polodor, Mickey Crawford, Phillip Yeend, Patrick Duffin. It must be noted here that Wally Heider invented/developed the Remote Control Sound business. His Heider Studio was well-known for the latest in technology. His innovations set the standards in recording for many years -- he was well-loved in Hollywood. A brilliant man.

It was always a pleasure to work with the very best in their respective recording fields. The self-discipline it takes to rise to the top is what makes one a good person too, it's always remarkable to be working with the finest in Hollywood always. The following docs will give you an idea of how it was, and yes we had time for kidding too but not as much as on record dates. Studio Musicians were still considered non-essential at times to the movies. With one beautiful and powerful musical score Bob Alcivar composed and recorded with us, "Butterflies Are Free" a very sensitive film that Alcivar wrote some beautiful sensitive music for....we loved recording it. But later, it was decided that for most of the film it wasn't needed - just speaking dialogue! Yet,

I'd say that many a so-so film whether it was TV-show film, or movie that was certainly made so much better with great music, it was a better product, the great films were made greater with the fantastic music. Enjoy the Documents - nuggets of information of what it was really like!

There were many many other genius-talent composers in the movie & TV-film industry, great to work for, who wrote some extraordinarily fantastic music too, Jerry Goldsmith, Michel LeGrand, Dave Grusin, John Williams, Lalo Schifrin, Henry Mancini, are some of the world's finest film composers who literally IMO saved many movies making them into huge classics....the movie (and TV too) film composers were composed of some of the world's most-fantastic terrific wonderful men who I think literally saved the movie studio industry in the 1960s with their composed film scores, and a magical treat to work for....here's what it was like to work with Quincy:

DOC: Working for Quincy Jones

Hello. As some of you probably know, I took my first record date in Dec. 1957 for Sam Cooke on a whim after a top producer of that time, Bumps Blackwell walked into the Beverly Caverns where he heard me playing bebop jazz guitar soloing etc. with the fine Teddy Edwards Jazz Group (Billy Higgins on drums) and asked me to do a "record date"...the band seemed to know him, so I knew he was bona-fide. This event in 1957 was after many years of guitar jazz gigs and even being on the road with a big band 1954-55 beginning professional playing career (and teaching also) since 1949 at age 14.

I never heard of Sam Cooke or Bumps Blackwell before then. You really weren't aware of other names in "pop" music when all you played normally was jazz which altho' was extremely popular and fun to play (always) - Jazz just never paid well for anyone. So I decided to take the record date tho' wasn't inclined to do so at first as it was rumored that once you start doing studio work, especially the very simple rock-pop-soul stuff, you somehow lost your place in the jazz world. Recording work paid well, and that was a no-brainer if you had a family to support without help.

The session went well, so I decided to aim for the stability of studio work that paid good wages as I supported a family of 4 back in the late 1950s. You got treated with a lot of respect, and it was a good clean business environment along with working with fine musicians and earning good monies. I did a lot of good guitar record dates, but sure missed a lot of the creativity that came with playing jazz gigs....

In late 1963, when the Fender Bassist didn't show up for a record date at Capitol Records, I was asked to play someone's bass and liked it, liked its role, and liked creating good latin-funk lines of my own. I had been a successful pro musician since 1949, playing all styles of music so

playing bass was easy as I knew what the bass should sound like both for sounds and playing lines, what its role was on the "bottom. I had been in the studio work doing the guitar dates for 5 years always thinking finally "I'd have played the bass parts differently" and so now I had my chance. It was fun to groove, and feel that power and responsibility as the basement of the band, so I started even a heavier work schedule playing elec. bass from 1963 on, while my guitar dates continued for awhile.

Shortly afterwards, it just seemed natural to work all the busy days and nights in the studios (I had a family of 6 to support, including 3 kids by then) and practically immediately, Quincy Jones called me for work on a recording project. He called me for my first film score (it was his first movie) at Universal Studios - we cut "Slender Thread" and "Pawnbroker" there. I can remember playing both guitar lead on a jazz cue or two on Pawnbroker as well as mainly bass on that movie.

Stanley Wilson was the resident conductor. A very cordial gentleman I learned later, who demanded your total concentration and musicianship out of you like all movie conductors. This is the big-time, only the finest musicians can work (and stay in) the lucrative long-running long-hiring movie and TV film studio work.

As we started to run down the first cue (a portion of the film's music is called a "cue"), I kept missing the conductor's downbeat, darn it, ruining takes. The music conductor Stanley Wilson, started "eyeing me" - no-one is allowed mistakes in movie work! Knowing after the 2nd miss that my whole career was on the line, I quickly asked someone sitting next to me, "where is his down-beat?" He just as smoothly said "when his hand is up in the air, that's the down-beat". So I caught on thanks to that, and then I worked every film score Quincy did until the mid 70s, and I want to tell you, Quincy (and Stanley) was a joy to work for.

Universal had a very new scoring stage in the middle 1960s. It was a huge vast room with nice new parquet flooring, nice new earphones, everything spanking new in that huge room (which has since been divided into several rooms now). Bobby Helfer, Universal's master contractor was known as the "best" in the biz, a man in his 60s. He was a wiry person, sensitive somewhat but gruff and to the point which was required as the resident contractor for Universal Studios. He made sure all musicians gave their best for the sake of performance. Bobby had been a fine studio violinist - he most definitely knew what it took for musicianship for successful film scores getting done right. All-business, he had a reputation of being sometimes rough on musicians if they weren't playing up to par, weren't paying enough attention in his opinion etc. but I always thought he was fair, and he did appreciate professionalism. You're not there to be complimented but do your job, that's the "applause". He couldn't have known how I was sort of a little bit nervous, waiting for him to bawl me out for something when he'd sometimes bawl somebody out next to me, but he never did, and I never gave him any cause to.

I watched my p's and q's, was always the professional. He was the best contractor and later I found out what a deeply caring man he really was for people he went out of the way for. He took care of business like no other, contracts were all correct, and we got our just breaks, etc. He got all the finest musicians too for all his session work at Universal and other recording dates. To tell you the truth, I did admire him, and still miss him. He had an "in-charge" aura that made you feel comfortable imo - it was a tough business, the top of the heap type of business and it took a strong personality like Bobby Helfer to make sure things ran smoothly in this big-money business of 40-50 or more booked studio musicians for those daily movie score orchestra sessions. Composers relied heavily on Bobby Helfer to get the right musicians.

Quincy was new to scoring a film but caught on fast to all the mechanisms in-place for film-recording, with a little assistance from long-time orchestrators Jack Hayes and Leo Shuken (they worked on "Gone With the Wind" even!) who would quickly help him adjust to the introductory dots on the film, and the different settings for the ever-present click track, other adjustments, it was a technological world even then. You still see Jack Hayes' name on some very nice film scores but Leo alas passed away in the late 70s - two of the friendliest men in the business, so nice you wondered how they wrote such powerful scores. Jack and Leo were proud of Quincy, and even the movie directors of Quincy's movies would be pleased to sit in on the music scoring and watch him at work. He was golden to everyone in the 1960s with the unique sounds he brought to the movie, and the bluesy styles too. Quincy quickly learned the click-track connection to the dots on the film, the indication lines to the down-beat with the coordinated clicks, etc.....all in sync with the film frames.

"Q" would also find a moment to kid with the musicians, being one of the guys himself, he'd crack a quick one-liner joke, or a witticism of some sort, and kept the mood light and fun. His beautiful Swedish wife Ulya would bring him his sack lunch, all the guys were entranced by her, a lovely woman. I met his oldest beautiful daughter on her scoring stage visit one time at Universal too - lovely sharp gal. Quincy's music was totally beautiful, difficult at times maybe, but challenging and grooving all the way too. So you might say we all looked forward to working the fine Quincy Jones dates - he is a genius in music composing. His Ironside scores were very exciting to play, very funky, very different than the past music writing, and he probably set many a standard for film writing at Universal and other studios he worked at including Fox. And sometimes, Quincy wanted me to make up a bass line part too on the chord changes, yes!

"The Eyes Of Love" is one of his greatest love songs of all-time - I hope the general public will someday catch on just how GREAT this song is!

On his "In The Heat Of The Night", he had hired some of the finer jazz musicians like Roland Kirk to fly in from New York. We cut this score at the old Goldwyn Studios (just south of Santa Monica Blvd. in Hollywood), the old Mary Pickford studio, home of where the very first talkie "The Jazz Singer" was recorded. The studio had a great reputation for great sounds and the playbacks were fantastic. Walter Gest was the head engineer there. He never disappointed us

musicians. MacKenna's Gold was also cut there, with great sounds. The Happy Ending, Guess Who's Coming To Dinner, In Cold Blood, other movie scores were cut at Goldwyn too.

By its film content we knew Heat of The Night was a "heavy" movie, and the music was powerful. Quincy liked me being on the fuzz-tone with my Danelectro bass guitar tho', so during the 5-min. breaks, it took me about 1 min. to un-attach all the pedals to quickly jam some bebop - it was sort of comical in a way, I was so desperate to play some bebop, even on the Dano! The short minutes worth of playing some jazz was worth it. Then back to the deep emotional music cues of the film. II played the Fender Bass too - the bass was called Fender Bass until I renamed it "Elec. Bass" with my first book in 1969, the Union followed, and changed its listing to "Electric Bass".

"Walk Don't Run" with Quincy was recorded at Columbia Film Studios on Gower St. in Hollywood, and I got to meet Cary Grant who was quietly watching the music scoring too. He was practically non-talkative, cordially polite, but I got the feeling he didn't really want to talk to anyone. I usually have no problem chatting with the "stars", which is always fun and it feels proper (not bothering them. But you have to respect their right to privacy also, and so paid my respects, chatted for only a minute and went back to work with the 40 plus piece orchestra.

Quincy had hired the great Toots Thielmans to play guitar, to whistle and do some harmonica jazz work also on "Walk Don't Run" in his unusually gifted style he does. There's no-one like Toots, a really hilarious and friendly person btw. Toots was great to work with, lots of joking back and forth (I sat next to him). And that score was probably more fun than anything previously done by "Q". He had written a jazz waltz movie theme that became the "jam" tune for awhile on film dates by the beboppers (2-min. jams) - the “Walk Don’t Run” theme was a good tune to play.

Toots looked and talked like a "banker" with his Sears-looking shirts, and sort of very very casual dress, etc., he funked it up with his fine jazz playing - totally different than the way he looked! He was wonderful. We got along just great, and he and I would kid back and forth a lot on that movie. A little flirty but I set him straight and it was very professional tho’ he could sure kid!

"The Centurions" was cut at the Record Plant on Beverly Blvd., Hollywood. Quincy had some blank bar parts with key signatures, some chords, and breaks indicated, but not much else. We were the rhythm section: Joe Sample on keyboards, Arthur Adams on blues guitar and vocals -- his best vocals were too funky almost obscene to be recorded. I loved working with Arthur, he could make up a bluesy tune complete with chords and lyrics while playing guitar and was sensational at it. He knew I was a “fan” and we got along great….he knocked my socks off.

It was Harvey Mason on percussion and Paul Humphrey on drums on one of the date, but also, Grady Tate did one or two of these dates too, myself on elec. bass. When you go in to record

for a film score, when not in a regular movie studio with the film on-screen for us to see the composer uses a Movie-ola, sort of a TV set to watch the film on. Burt Bacharach did that with Butch Cassidy when we recorded it at A&M. With Quincy's movie score we didn't see the movie much, so didn't know what this project was really for. But had a hunch it was a really strong movie score by seeing a few of the scenes.... the title was not written. We actually just sat and jammed all the time it felt like.

My check said "The Centurions" (yes, spelled like that, name of the movie) which didn't register as the movie came out much later. It's hard to associate names when you're constantly working different films, record dates, etc. every day. Later I saw the movie, forgetting about the score we had cut while jamming and making up parts for Q. Somehow during the street scenes, chase scenes, prostitute scenes etc. the music all sounded familiar.

And there we were. Quincy had taken what we jammed and recorded, and he overdubbed a whole band over our rhythm section track! That's flattering and is proper, most were doing that by the end of the 1960s, hiring the rhythm section, paying them well to create while jamming some music. Others like Al DeLory, Dave Axelrod, all the other arrangers did that too.

It was a seamless creative partnership. Quincy was the only one in those days to put our names on the screen (see "Hot Rock") to give us credits.

One day I got a call to work at Warner Bros. for Quincy and thought this a little unusual as Quincy never worked at W.B. before. But there was Q's usual orchestra, Tom Scott on lead sax, Ray Brown on string bass, Paul Humphrey on drums (Quincy sometimes used Earl Palmer on drums too), and Milt Jackson on vibes. The show was Bill Cosby's first TV series (I can't remember the name of it now, something about a school teacher), and we not only cut the theme but scores of funky cues over a period of a few sessions too.

I remember unhooking from my amp to try out Ray Brown's new little amp (his new little Polytone) to try it out, during a lull, and then they started rolling the take. I got stuck on Ray's amp when they yelled "take one rolling...." There was no time to switch back to my amp and Ray quickly moved my mike over to his amp for me to play. So the first thing you hear on those TV shows is the sound of my low E string breaking up with a little distortion (slight fuzz) as Ray's small amp just couldn't hold the punctuated low "E" string, the amp buzzed, ouch! Once in awhile I'd watch that Cosby TV show and would cringe when I heard my low E string's first few low E notes distort, but it seemed, everyone loved what I did.

The theme was "Hikky Burr", a latin-funky-soul-jazzy type piece, a neat theme song, pretty funky arrangement. Everyone had a part but me, my music was blank. Trying to figure out what Quincy had in mind, I asked "what do you want me to play Q, my music is blank?" "Play anything you want Carol" he answered, and the rest was a bass solo almost, it was fun.

When we cut this over a few weeks later with Cosby in attendance, Cos picked up the tambourine and started to groove, shouting sounds ooo-lord, hikkkky burrrr-burrr-burrr etc. it was so funny. Cos was a character as he played with us at the MCA studio, where we cut this. It turned out to be a long single with a lot of choruses to jam too, and went pretty high on the charts.

The last thing I recorded for Quincy was a tune called "I Heard That" in 1976. He wanted me to play some multi-guitar parts and recorded my playing at slow speed so at regular speed, my guitar parts sounded like a sort of Les Paul synthesizer band sound - this as done at A & M Studios. Quincy had just had his aneurysm surgeries and was profoundly changed in his philosophy of life - he almost died. Q was still the same friendly man, but now his purpose and focus in life was more intense, he explained this to me also. He felt he could confide in me at that time, it was a heavy experience to go through. He was very strong for those two surgeries. It was always good to see Quincy, a great person, full of good vibes and pleasant - I was happy he was OK. That was a close call he had with his health problems for awhile.

And I'll never forget seeing the figure of Harry Belafonte in his brown suit sauntering down the aisle at the Dorothy Chandler Pavilion while we were rehearsing the Academy Awards band music with Quincy for the live show one day in 1971. He is the same person you see - a very natural person. And I got to chatting with actor Gregory Peck quite a bit too while on those long-waiting breaks at the Academy music rehearsals. Gregory was a real music lover, a very interesting intelligent man, and a true gentleman - he's the same off-screen as he is on-screen - our chat together is one moment I'll always cherish. In fact if it hadn't been so boring, I'd have done more Academy Awards, but it was lots of hours of waiting, I don't play cards, and at that time, I was very busy also running a thriving publishing business....

Part Two.

One of the questions up at the EMP Museum during my seminar was from one of the film-makers who had interviewed Quincy the week before. Q lived in Seattle for quite awhile, and he was happy to talk about his composing career in film-score tracks, recordings etc. The subject about Quincy and what he said someone discussed it with me when there for my later seminar. Quincy had paid some great compliments about all of us and many nice things he said about my playing too. Very special from him.

Chris Stillwell in San Diego, himself a good bassist who has my styles down pat, sent a couple of tapes to me of a lot of film scores, TV themes, etc. I'm playing on, thankfully, which was very nice. When Quincy's "Walk Don't Run" come on, it reminded me of the question asked me at my seminar "what makes Quincy so special, the way he wrote film scores, etc.etc.".

How do you describe pure genius? I finally told Chris on the phone, Quincy was very much in-tune with the emotions on the screen, had a lot of different kinds of ideas from jazz to blues, to

church-gospel, pop-rock-latin-funk - you name it, he could write it all, etc., and I spoke about his great song-writing abilities too. The waltz theme of Walk Don't Run as performed by Toots Thielmans who I sat next to, yo Toots!, how great a song it was, how we jammed it and another great one of Q's, The Eyes Of Love, some fantastic beautiful songs Q wrote, we loved him.

But as I listened to the tape again just now, I see why he asked questions. Quincy's music was different, hip, soulful, then it was whimsical and gets you to laughing - you can envision the film scene in your mind from his music. Then he allowed a few of us to ad-lib as was our styles etc. He knew when to write which was much of it, and when to turn us loose to ad-lib for ourselves as only he could know, having full faith and confidence in musicians. That was a heady thing to have the master tell you "go for it"....he knew your abilities better than you knew yourself sometimes. He was also a natural leader.

I have to brag here a little - Quincy wouldn't do a film call without me in the 1960s and into the 1970s until I finally quit to go play some jazz with the great Hampton Hawes Trio and even after that, he called for my guitar overdubs on the Johnson Bros. 1976 recordings (see above).

This tape recalls all those beautiful recording times back to me as if I just recorded that film score ("Walk Don't Run") and dozens more fine film and TV film scores I did for Quincy (Pawnbroker, Slender Thread, To Sir With Love, New Centurions, all the Sidney Portier movies, Heat Of The Night, Ironside TV, others like Mission Impossible too)....there was no-one like Quincy, both personally and as a genius composer/arranger and am still very fond of him to this day - I know those sessions still mean a lot to other musicians too, they were special.

It's amazing to me to go back and listen (thanks again Chris Stillwell!) to those scores, some interesting record dates (Dave Axlerod's Song of Innocence, and others, Charles Kynard's hot "Reelin' With The Feelin'", whew, Paul Humphrey on drums!) for the TV themes too, as well as the TV film cuts too. Quincy's work stands out as monumental, yes he did it.

DOC: Movie Sounds. (Written approx. 2006).

When I first moved out here to the Palm Springs area, I found this radio station KWXY that was playing a lot of great music, various from Broadway to Hawaiian and at night some good jazz (when everybody's gigging haha). But mostly in the day-time, some excellent pop-rock good stuff we cut in the 1960s, mostly music I haven't heard since the day we recorded them....

Lately on KWXY, I've never heard so many recordings I'm on in a row since the 1960s....it was an awakening from a time long-ago: Johnny Mann Singers, Johnny Mathis, Hollyridge Strings, the list of the various groups, singers, etc. goes on and on, even the 2nd re-recording of the Mancini popular TV themes I did (with Plas Johnson on lead sax)...just amazing to hear side after side and remember when we cut that, and how good the bass sounded (no, I'm not usually bragging on myself, but commenting on how good ALL the sounds were and are from our earlier

recording era)....It all brings back lots of memories as when I hear the sax sections and can sometimes can pick out who's playing in them, as well as the rhythm sections.

I usually try to catch an old movie on TV at night to wind down with, so many great scripts from the 1930s, 40s, and 50s, by iconic authors-turned-script-writers....and last night I caught "Hellfighters", the Red Adair-advised story of the elite bunch of firefighters who put out oil-well fires. This had John Wayne in it, but who looked at the movie when you could listen to the powerful music soundtrack. What caught my ear as I was doing chores, was my signature bass b5 funky lick I was improvising in the title theme. The music composer's credit was Maurice Jarre -- well guess I did work for him, it's in my LOG at Universal 1969, I checked it yep. I never put his name down, I had Stanley Wilson conducting as usual. Sometimes you do movie after movie and so many people are involved that you have no idea who's in charge.

All the movie cues were not only exciting, but also had such great sound quality, it really catches your ears in these days of over-EQ, over-compression phony sounds....aah those were the days when the engineers were dedicated to reproducing the exact sounds coming from *your* amplifier, the actual trumpet and sax and strings sounds in a movie studio with a 55-piece (or sometimes 76-piece) orchestra...all recording "live" without any rehearsal too....sometimes you record a cue as short as 2 bars, or as long as 3 pages, usually no rehearsal, just one take. You better not make mistakes or your career is on the line, mistakes and you can go back to playing nightclubs for 1/10th the money.

Hellfighters had a lot of rhythmic cues in it, mostly reading but some lines I got to make up too....like the opening theme. The score of "Hellfighters" was loaded with tough-reading powerful rhythmic parts, the visual parts of the movie was fantastic done at Universal.

I have many fond memories of doing music scores for movies and TV shows such as Kojak, Ironside, lots of Quincy Jones-scored movies there too (with the great Jack Hayes-Leo Shuken orchestrating team, helping all the way as well as the fine Billy Byers maybe writing some extra parts. Universal was a sensational recording studio and they always faithfully reproduced my amp bass sounds - amp miked. It all blew me away to hear this music again.

OK, next up on AMC was "Mc Q" another one I'm on and certainly remember that powerful rhythmic main theme Elmer Bernstein wrote too. I had some improvisational cues but few, it was mostly written from what I heard and recalled with Elmer, a very nice fellow by the way, a powerful composer, some unusual cues too. He's of no relation to Leonard Bernstein (he said) but from what I know, he might have been a cousin tho'. Anyway...this is a very hip powerful rhythmic score by Elmer recorded in 1974 - Warners, but pretty sure this was recorded at Universal, sometimes they record elsewhere if the scoring stages are booked up with another project - 1974, the year after I joined Hampton Hawes in playing live jazz Most of my studio work then I didn't even write down, was so busy with publishing business and doing concerts with first Joe Pass, then Hampton Hawes in early 1970s through 1975..

I remember working some memorable film scores that year and a few really nice record dates too...and do remember this main theme of "McQ" I'm playing on. I loved most of the Bernstein scores, he was using a few styles (or the other way around) from many of the Quincy Jones movies too (the jaw-bone in the scary parts, the funky rhythms in the chase scenes etc.)..a lot of fun to cut, and very well-written. At first, I remember wondering about the hurly-burly bass lines he wrote (pretty dated, from the early 1960s style music!) for the main theme and power-house scenes...but later on you hear it all fit the the movie scenes very well....

The main story of the movie is a police corruption adventure where John Wayne gets into some death-defying situations....again, I think the music really made this film snap up into shape which was more the case with quite a few adventure movies made then.

The movie companies, by the late 1960s and early 1970s, were on a roll regaining some of their lost-monies (due to TV competition over the years) and were producing many many pictures with phenomenal large orchestras on their movie scores. The Fender Bass being a new contemporary instrument back then (first came out about 1951) was being featured all the way through the movies, into the super-fly stuff too. And in fact, I played a lot of those soul types of bass lines in McQ too, tho' it wasn't a black-oriented film, yet it has elements of that.....

Believe me, I had my hands full teaching all the string bassists how to play and create on the Fender Bass too. They said I put everyone out of business for a short time there doing so many movies and TV shows, creating and getting the powerful sounds on the Fender bass that was the "bottom" of the movie or TV show, plus creating new types of bass lines, also sightreading fly-specks too, you had to do all that as a No. 1 Call bass player. (note: This sight-reading technique is the basis of my Music Reading DVD and Manual course, everyone can get their reading together fast with it. For guitar, it's the new Guitar Sightreading Studies book and CD.) As my interest in doing studio work waned, I was more than happy teaching these skills of the Electric Bass inventing lines and proper techniques too to all the bassists, they were my buddies and great people. We'd have fun chatting on the lessons.

So anyway, another film with powerful music executed with the passion and excellence that only the Hollywood studio musicians could do.....making a movie sound terrific. Kind of nice to be spoiled and know you also did a fairly good job in your career....no wonder I miss those people, all the fine musicianship of the fine Hollywood studio musicians - we shared a lot together.

Schedule of recording a "lot" or just a "little" that would be re-edited and cut up for the serialst was very different for each TV show. There is no "weekly" TV recording film things happening now (they're all synthesized), except....for the Simpsons which is a cartoon type of show and excellent! The live shows yes, but not for TV-film - it used to be big orchestras on all the TV-film shows, but not anymore.

Mission Impossible was a 2-recording date show. They kept re-splicing all the cues they recorded in 2 record date time-periods for the different scenes.

Kojak recorded over a period of a few calls (usually within 1-2 years yes) and music re-used on many shows, maybe re-edited to sound different too. You never record the music in the order it appears on the TV (or movie) screen. Everything is recorded in the order they want to do it. Sometimes, yes, a theme is re-recorded, but rarely once they get a good recording of a theme, they usually keep it and re-use it. Kojak was a fun show to make up parts for and personally, I loved watching Kojak on-screen, loved Telly Savalas.

Ironsides was a show I really enjoyed recording, making up parts for too... the music was exciting, well-written and sometimes, a lot of the time I got to invent my lines. The film studio musicians were the finest in the world on the TV recording work back in the 1960s and the early 1970s which was the heyday of TV recording. Today, there's rarely any live recording on the regular TV film shows (tho' more and more I think it's getting better) -- TV talk-shows excluded, you can sometimes see the live bands on those. II never did live TV, but I do know most musicians enjoyed working for Merv Griffin, Joey Bishop, and other TV shows. They enjoyed the great Johnny Carson TV show Doc Severinson band, other TV shows like that back in the 1960s and 70s and beyond.

Mostly one-man keyboardists in their home studios in the Valley do all the TV shows nowadays and some of those violent or horror movie scores too (since the early 1990s and even before that). It saves money using one-man band synthesizers. (note: this was written 2006 or so, it's gotten better with live bands today.)

The famous shows that you still see re-runs of, the MASH series, yes there was occasionally a few more cues than what you were called upon to record, but usually you did the bulk of the cues and they re-edited those recorded cues to re-use them in different scenes. Wonder Woman is one you won't hear anything without me on, same for Kojak, Ironsides, and most others of my credits. There was another bass player who did a little of MASH but you can always tell the difference between his playing and mine, lol I'm the ballsy one with the octave improv - Max Bennett is the other bass player a few times yes.

I always had a very strong bass sound on every TV show, why a few can't believe it was a "woman" because they say they hear the "testosterone" (one wannabee writer's word for it) in the recording...hahaha.....if they think I play *hard*, they should hear Corky Hale and other women on piano! Corky is magnificent with her power-house playing and is a fantastic musician and producer besides.

Hawaii 5-O was an instrumental 60s hit put out by the Ventures, which had Ray Pohlman on bass on that one (I did most of the Ventures' hits on bass but not that one as I've posted about before).....but when it came time for the TV show in the 1970s, the theme was re-recorded out

at CBS, and Johnny Guerin played drums on every show of it, as they did quite a bit of recording on that one...and yes, you're hearing my bass playing on the Hawaii 5-O theme and quite a few cues also - I was called back quite a few times at CBS for more cues, and Chuck Berghofer did the few cues I didn't do - but never the theme at all which was usual.

BTW, it was Chuck Berghofer who recorded and invented the theme on Barney Miller TV Show and of course the rest of the cues. Another of my former students, Jim Hughart also re-recorded the Barney Miller theme and more cues, so that show has 2 bass players on it, tho' it was Chuck who came up with that opening famous line and evidently did the bulk of the show for all those years. It's not me as a few once thought. Jim Hughart sounds quite a bit like Chuck on the later shows they recorded. (off-point here, I showed Chuck Berghofer how to hold the pick and how to play with the pick very quickly on one record date we did together late 1960s - the extent of my showing him).

I only did a few calls for FBI yet I hear myself all over that one, and ditto for Peyton Place, Love Boat and Get Smart...those shows I thought I only did a little bit for, the cues are re-used quite a lot. On Brady Bunch, I have a lot of calls in my Log for that one and there's quite a bit of "boogaloo" funky picking sounds on that one (they wanted more treble than usual I remember).

The order of the cues is *never* in the same order you see on-screen at all, you might even cut the end-credit scene first, and then other cues randomly...it all depends upon if the French horns have another recording date they have to get to and have to get out of there, all that logistical type of stuff. If the click track is the same on several different random cues, they'll do those cues in a row according to the ease of using the same click-track....if they use strings on just a few cues, no matter where the cues are on the film, they do "all of the strings" at the same time, etc. before they let them go (saves money-time that way)....that's what dictates the order of the cues, things like that that the public has no idea of. It's a business, and an art to getting the show done within a certain budget of time/money -- time is money, and that's how it's all figured out to be.

And why no musician who is on drugs, on booze, is late, can't sight-read, can't play well, or who hasn't got an important professional manner is ever hired for the movie and TV film calls at all. Only the finest in the world are hired, the top musicians who also don't have any bad personal drug/booze/unprofessional or petty gossipy habits. It's not really boring unless you've done it a few years, then yes there might be some period of boredom because you're good at it and it becomes old-hat after awhile, but then you get a score that blows your mind, becomes challenging and you love it! You love tough playing, you love challenging music, any real musician does..

That's the way I felt on on the challenging Beneath the Planet of The Apes movie score, one of the toughest scores ever written (scored by Leonard Rosenman out at Fox, Jerry Goldsmith theme yes) where part of the orchestra is playing in a different odd-time signature than the other

part. We were in two different odd-time signatures - you sweat on things like that, and it was exhilarating! The fear of making a mistake, the necessary focus (like driving a race car!), and the feeling of a full orchestra on top of your bass playing...nothing like it anywhere! It was pretty wild on "Back To The Planet of The Apes" too.

Streets of San Francisco is one of my favorites for tough music (and inventing bass lines too) and well-done musicianship as well as other top shows I've done like it - Room 222 was one of my fav's (Benny Golson scores) for the funky parts I got to both play and invent as well as the very first Bill Cosby TV show where he's a school teacher (which has the hit "Hikky Burr" which is now on the Smackwater Jack Quincy Jones album and other compilations).

I also had fun recording "Wonder Woman" out at CBS, also with Johnny Guerin on drums - it was different than what we did on Hawaii 5-O cues and theme (boom-de-boom stuff), as Wonder Women was required to be funkier, so I did some other kinds of stuff on that one, was fun. You hear an "out-take" (thanks to composer Bob Prince) on my "Carol Kaye: Bass" CD (see Catalog). Late in the 1970s (or possibly in 1980-81, not sure)...I also did a few cues and of course the main theme for "Soap" TV done out in a little studio in Santa Monica (think it was a Beach Boys studio at that time).

It was a lot of hard work recording day and night practically every day of the week back then...we'd sleep on the floor sometimes during the 5-minute break just to nap a little bit (back when the floors didn't have any carpeting on them)....we were all glad to get the money (doctor's pay) and prestige we earned for our families plus not putting up with any drunks and druggies with less-pay nightclubs and tours.

I believe for the first time in history besides being paid well, we finally had real *respect* by other professional peoples. Big-bands always had the “farmer who hid his daughter when the big-band was in town”, and lately, you see so many “rockers in rehab, or rock bands destroying property and boozing it up and using drugs...you tell people you’re a Professional Musician and see if you get a mortgage as people eye you as one of “them”.....they don’t know about all the fine Professionals who do private gigs all over the USA who do very well financially. And usually are non-drinkers and certainly aren’t druggies etc. but being a well-to-do Studio Musician, that’s the cream…..you do earn everyone’s respect (in the music hubs and maybe even in the smaller places by now too).

Since the recording scene was getting very boring and of course changing in 1969 with all the crime on the streets back then, as well as the drug-culture growing, it was such a pleasure to do the television and movie scores with the great composer-geniuses who were attracted to movies and TV also the movie studios were revived by this era after having undergone near-bankruptcy because of television. Universal was starting its little tiny bus tours (we'd laugh at the

10-seater tiny buses back then - little did we know!) and they did very well, producing movies just for TV as well as their famous TV shows...and are still doing TV shows.

The head film editor (at Universal) who edited my "Jazz Improv Soloing DVD Course" DVD master was able to get it in between the popular hit TV show films he was editing that day....the police shows, and as sharp as they come - a multi-tasker, answering the phone, handling continual interruptions, while editing my film and doing a fantastic job of it too. It's just amazing the talents you have in the studios....musicians were the tops, as were the composers who all were geniuses....someday I hope they will be recognized as such too.

Who wouldn't feel great working in that environment, of highest creativity level and inter-respect for each others special gifts of talent? Musicians still miss that daily grind, it was an exciting era. They've tried to revive that era lately in the studios by trying to re-install the analog boards, it didn't work. And trying to get more musicians recording together....it's not the same today. More tech gear yes, but somehow not the same feeling or sounds. The earlier eras were unique, many different kinds of producers, studio musicians, engineers, production staffs, go-fers etal...of a different time.

CHAPTER 20. 1969.

Jan. 2 Liberty, Bobby Vee, Dave Pell, U.I.
1//3 Para-Desilu, born Free TV, Manny Stein, Ivan Tors
1//3 Independent, Lex Az....Independent Records
1//4 Liberty, Bobby Vee, Dave Pell, U.I.
1//6 Liberty, Bobby Vee, Dave Pell, U.I.
1//8 TTG, Hal, Tony Hatch - Blaine, Tetrayammoth (?)
1/10 Western 2, Vangie, Joe Porter, Petersen
1/13 United B, Vangie, Joe Porter, Petersen
1/13 United B, Vangie, Joe Porter, Petersen
1/14 RCA B, Rouvan, Barrett, RCA
1/14 Decca-Uni, Joe, Klein, Decca
1/15 RCA B, Rouvan, Barrett, RCA
1/15 United A, Nancy Sinatra, Strange, W.B.
1/15 RCA A, Reader's Digest Singers, Helfer, RCA
1/16 RCA B, Rouvan, Barrett, RCA
1/16 Cap. A, Lettermen, Ben, Cap.
1/17 Gold Star, Portland jingle, Lincoln, Jules, Petersen
1/17 Cap. B, Ben, Capitol
1/20 Amigo, Milt Rogers, Dot
1/20 Continental, Jerry Styner, Entertainment Ind.
1/21 Gold Star, Blumberg, Talent Fiscal
1/21 RCA A, Mancini - Helfer, RA
1/21 RXCA A, Mancini - Helfer, RCA
1/22 Univ. "Winning" Film Dave Grusin - Helfer,
1/22 RCA A, Frank DeVol - Helfer, RCA
1/22 RCA A, Frank DeVol - Helfer, RCA
1/23 RCA B, Joe Reisman, Helfer,
1/23 RCA B, Joe Reisman, Helfer
1.24 Univ. "Winning" film Grusin - Helfer
1/27 Univ. "Winning" film Grusin - Helfer
1/27 ID, John Carter, OD, ID
1/27 Sound Factory, Mattel Dolls, jingler, Jim Henderson, Randy Van Horne Studio
1/27 RPM, Ray Charles, Tangerine
1/27 RPM, Ray Charles, Tangerine
1/28 Desi-Para "Moon River - Holly Go" Pilot TV Mancini - Davidson, Paramount
1/28 Desi-Para "Moon River - Holly Go" Pilot TV Mancini - Davidson (double date) Paramount
1/28 RPM, Ray Charles, Tangerine
1/28 RPM, Ray Charles, Tangerine, (double date)
1/29 ID Sound, Western Airlines jingle, Henderson, Van Horne
1/30 Sound Factory, Electric Prunes, Axelrod-Ben, W.B.

1/30 Sound Factory, Electric Prunes, Axelrod-Ben, W.B. (double date)
1/31 Sound Factory, Electric Prunes, Axelrod-Ben, W.B. (double date)

Feb. 3 Amigo, Steve Douglas, Dan Morehouse, Mercury
2//3 Gold Star, Gene Page, Chaiken
2//3 West. 1, Armstrong Tire jingle, Bob Thompson, Yada
2//4 Univ. World Premier, Rugolo - Helfer, Univ.
2//5 TTG, Burgie Beer jingle, Berman - Ferguson, Talent Fiscal
2//6 Annex, Kay Starr, Tipton - Dick Pierce, Para Music - Dot
2/7 Whitney, Bobby Paris, Gene Page, Enter Ind.
2/7 TTG, Vince Edwards, Artie Butler - Rupert Holmes, Rama
2/11 Fox, Marriage Man TV Theilman - Newman (Warren), Fox
2/11 West. 2, Cheve Jingles, Thompson, Yada
2/12 Gold Star, Ketty Lester, Linc. M.
2/12 Univ. Ch. 4 TV, Plug - 3 shows, Helfer, Univ.
2/13 Gold Star, Ketty Lester, Linc. M.
2/14 Gold Star, Ketty Lester, Linc. M. Petersen
2/14 Fox, Theilman, Fox
2/14 Sound Factory, Mojo, Botkin, IMC Prod.
2/17 United B, Esquival, Ben, Ivar-Peer-Southern (?)
2/18 Paramount, Wayne Newton, Ben, MGM
2/21 Univ. "Winning" film. Grusin - Helfer, Univ.
2/21 Univ., "Winning" film, Grusin - Helfer, Univ.
2/21 Col. D, tim Rose, Tracy, CBS
2/22 Decca-Uni Film Pre-Score Quincy - Helfer "How Many Roads"
2/22 Decca-Uni Film Pre-Score Quincy - Helfer "How Many Roads"
2/24 CBS - Valley, Me, Natalie, Mancini, Berard. CBS
2/25 CBS - Valley, Me, Natalie, Mancini, Berard. CBS
2/27 CBS - Valley, Me, Natalie, Mancini, Berard. CBS
2/24 Cap. Lou Rawls, Ben, Cap.
2/25 Cap. Lou Rawls, Ben, Cap.
2/26 TTG, Al Capps, ABC
2/26 West. 1, Romeo Juliet TV film, Helfer
2/27 West. 1, Romeo Juliet TV film, Helfer
2/28 West. 1, Romeo Juliet TV film, Helfer
2/28 MGM film, Walt Sharff - Helfer, Wolper

In the LOG, many of the same artist, different dates are listed together for convenience when payment checks arrive, but have tried to separate them by date for this book. But will just go just the way the LOG is from now on. Please note the abbreviations of names. The first trip to Canada to record, I flew up and back quickly. The 2nd trip I took my whole family by car, USA tour also. I met and worked with the great guitarist, Lenny Breau, and also met and worked with fine Jazz vibist Peter Appleyard. My Family did sightseeing while I worked in the studio.

Mar. 3 and Mar. 4 Revolution Records, Toronto - Motherlode, "When I Die" hit
Mar. 5 West. 1, Romeo Juliet TV film Helfer
3/6 West. 1, Romeo Juliet TV film, Helfer
3/6 TTG, Guy & David, Capps, ABC
3/6 Liberty, Santo & Johnny, Dave Pell, Liberty
3/7 West. 1, Romeo Juliet TV film, Helfer
3/7 United B, Guy, McGinnis, ABC
3//8 Liberty, Santo & Johnny, Dave Pell, Liberty
3//8 Liberty, Santo & Johnny, Dave Pell, Liberty
3/11 Bell, Bob Zwern, jingle, B
3/11 West. 1, Cajune Hart, Jenkins, W.B.
3/11 West. 1, Gene Page, Chaiken, ABC
3/12 West. 1, jingles, Bob Thompson, Yada
3/12 Col. A, Smoky Robinson, Ben Motown, Marcus Wade
3/13 Col. A, Smoky Robinson, Ben Motown,
3/14 United A, Judy Branch, Joe Porter, Decca
3/14 TTG, Rudy Vallee, Ben, Barrett
3/14 TTG 2, Kellogg's Jingles, Stern - Botkin
3/15 Univ. Willie Boy Film, Grusin - Helfer, Univ.
3/15 Cap. Don Randi, Ben - Axelrod, Cap.
3/17 West 1, Pet Clark Special, Lapin NBC
3/18 West. 1, Pet Clark Special, Lapin NBC
3/17 TTG, Sharon (can't read), H. B. Ben, Joy Word
3/20 Annex, jingle, Joe Eich - Helfer, White Oak
3/20 United A, Al Martino, Ben, Cap.
3/20 Sun. Sound, Larry Brown, Barnaby
3/21 Liberty, Sound Inv. Dave Pell, Liberty
3/21 United A, Al Martino, Ben Cap.
3/24 NBC, Pet. Clark Special, Lapin, NBC
3/25 NBC, Pet Clark Special, Lapin, NBC
3/24 RCA B, Ed Ames, Marilyn Mayes, Ben, RCA
3/25 Par. Recorders, Guy, Jack EsKew, Uni
3/26 Coconut Grove, Pet Clark, Frank-Freddie Martin, Musicians Union
3/26 Decca, Many Roads film, Quincy - Helfer, Univ.
3/27 Univ. jingle, Helfer, Univ.
3/27 Cap. A, Nancy Wilson, Abe Segal, Cap.
3/28 Cap. A, Nancy Wilson, Abe Segal, Cap.
3/28 Bell Sound, Hamm's beer, Synchrofilm

Took a 3 week business/vacation trip to Toronto to do more recordings there for Motherlode, other dates where I met great guitarist Lenny Breau and Jazz icon vibist/percussionist Peter

Appleyard. I actually helped Peter get in touch with Frank Rosolino for some nice Jazz gigs and recordings in Canada from this trip. I took my 3 kids and Anny on the drive in the nice Mercedes Benz. I stopped in Detroit to say hello to everyone at Hitsville and just met the engineers there. We had a friendly chat about recordings in both Detroit and Hollywood - they seemed to know who recorded in Hollywood, it was no secret. But then still in the Detroit area during a sudden bad rain, I had trouble with the Benz windshield wipers and couldn't find them any anywhere in Michigan - I guess Detroit was still angry at foreign cars as there was no Benz dealer. So we made it through a terrible rainstorm OK but with some tense moments. The kids had a blast in Toronto while I recorded with the Motherlode etal....and with Anny, they toured the castle and other sightseeing places there while I recorded 2-3 days which paid for the trip.

We continued our trip down the USA east coast, driving through to Massachusetts through some late-night lonely almost spooky areas to get to Boston where we stayed. I never did figure out how to get to Boot Hill, an icon we could see from our hotel. The streets were impossible to find. Next, we got to spend some time going through NYC, and then staying in a historical hotel in Fredericksburg MD - after taking in Wash. DC for a quick-tour day, and then down the coast and to Florida.

Finally we made it to New Orleans but not before we were sighting a tornado not too far away from us. The kids got a good slice of different areas, different peoples everywhere, seeing the South especially In Arkansas, I had to hush up the kids one time kidding about the southern slang. Especially when they saw a sheriff carrying some huge fire-arms coming in to eat at the cafe we had stopped in for lunch. They were respectful yes, but they never saw police like that before, they almost started laughing thinking it was like a TV show. Finally with my warning, they knew not to giggle or laugh. A different real lifestyle alright in the South.

We made it to NOLA and stayed in a French Quarter lovely hotel with Dixieland Jazz playing everywhere in clubs up the street and had the best food we had eaten on the whole trip, the shrimp, all seafood was fantastic and fresh. We looked up Earl Palmer's childhood home, a very small place in a poor part of town. Any photos taken were lost years ago, sorry to say. It was a wonderful trip but we had to hurry to get home quicker than anticipated, as my first husband Al Kaye had died. A funeral had been planned - in his late-50s, he sadly had succumbed to his lifetime of drinking.

April 21 United A Jon Christian, Haskell, Hazelwood
4/22 United B, Jon Christian, Haskell, Hazelwood
4/24 MGM, Whelan
4/25 Sound, jingle thompson, Yada
4/28 ID Sound, Art Freeman, Capitol
4/29 Capitol, Don Randi, Ben, Cap.
4/29 Univ. "Winning" film, and jingle Grusin - Helfer, Univ
4/30 Cap. Don Randi, Ben, Cap.

May 1 Col. A, Don Ellis, Ellis, Columbia
5/2 Sound, Hiedelberg jingle Thompson, Yada
5/2 Sound Factory, Lenier, W.B.
5/3 RCA B, Hugo Montenegro, RCA
5/5 RPM Jimmy Lewis, Tank Jernigan, Tangerine
5/5 Cap. Don Randi, Ben - Axelrod, Cap.
5//6 Cap. Don Randi, Ben- Axelrod, Cap.
5/7 Cap. Don Randi, Ben-Axelrod, Cap.
5//6 Col. A, Jerry Vale, Stan Fishelson, Col.
5/7 Continental Sound, Hanna Barbera Film TV, Harley Hutcher. Sidewalk
5//8 Continental Sound, Hanna Barbera Film TV, Harley Hutcher. Sidewalk
5/9 Continental Sound, Hanna Barbera Film TV, Harley Hutcher, Sidewalk
5/7 Whitney, Peake, Univ. Inter'l Prod. Good Tiger
5//8 TTG, Frankie Laine, Bowen, Lanier, ABC
5/13 Univ. Album - film Quincy - Helfer, Univ.
5/13 West. 1, Dee Irwin, Roker
5/14 United B, Evelyn Roberts, Ernie Freeman (his sister), Creative Complex
5/14 Heider 3, Ed Green, White Whale
5/15 RCA A, Reader's Digest, Helfer,
5/17 RCA A, Reader's Digest, Helfer
5/16 West. 1, TV Special, Frank Sinatra, Billy Strange, Metromedia
5/19 Sun. Sound, Hal Frazier, Tony Harris, Vance
5/19 Annex, Mills Bros. George Tipton, Paramount-Dot
5/20 Gold Star, Woodson-Lou Jackson, Masabta(?), Mancini
5/21 Decca, Ian Frazier, Kapp
5/21 A&M "B" Phil Spector, A&M (Blaine said John Lennon was in the booth)
5/23 A&M "A" Phil Spector (come-back date - not good), A&M
5/22 Cap. Jody Miller, Cap.
5/26 United B, Geo. Burns TV, Ben:, Studio Services
5/27 United a, Glasser, Glasser
5/29 RCA C, Monkees, RCA
5/29 Col. A, Dino Desi Billy, Ben, CBS

June 2 Goldwyn, Stiletto film, Syd Ramin, Helfer, Avco Embassy Prod's
6/3 Goldwyn, Stiletto film, Syd Ramin, Helfer, Avco Embassy Prod's
6/4 Goldwyn, Stiletto film, Syd Ramin, Helfer, Avco Embassy Prod's
6/2 Cap. A, Mel Torme, Abe Segal, Cap.
6/3 Cap. A, Mel Torme, Abe Segal, Cap.
6/3 Bell Sound, Flamingo jingle, Bob Bain, White Oak, Klein-Barzman
6/4 RCA, Hank Mancini, Helfer, RCA
6/5 Sound, jingle, Thompson, Yada

6/9 West. 1, Lena Horne TV Special, Jim Jones, NBC
6/10 West. 1, Lena Horne TV Special, Jim Jones, NBC
6/11 West. 1, Lena Horne TV Special, Jim Jones, NBC
6/12 West. 1, Lena Horne TV Special, Jim Jones, NBC
6/20 Cap. B, 2 artists, H.B. - David Ax, Dead End-Capitol
6/11 Col. A, Stiletto Album, Syd Ramin - Helfer, CBS
6/12 Col. A, Stiletto Album, Syd Ramin - Helfer, CBS
6/17 RCA, Ben,
6/17 Cap., Clydie King, Cap
6/18 Cap., Clydie King, Cap.
6/19 Cap., Clydie King, Cap.
6/19 United B, C.C. Jones, Dee Irwin, Star-day
Left for Jamaica with Peggy and Peter.
6/30 RCA, Rouvan, Ben, RCA
6/30 Cap, Bettye Swann, Ben, Cap.

July 3, 4, 5 Bobby Bryant Big Band gigs, Memory Lane, L.A.
July 7 ID Sound, Art Freeman, Pulsar
7/7 Univ. It Takes A Thief, film, Helfer, Univ.
7/9 Annex, film album, Shelly Manne, UA
7/10 West. 2, jingle, Larry Gordon
7/10 Annex, film album, Manne, Helfer, U.A.
7/11 Fox, film, Theilman, Fox
7/15 Sound, Jingle, Malarsky, Steve Karmen
7/15 United A, Laurindo Almeida, Kurt Wolf, W.B.
7/16 West. 1, jingle, Thompson, Yada
7/17 Gold Star, Girl, Clark Gassman, Petersen
7/17 Univ. Once Upon a Friday film, Helfer, Univ.
7/17 Cap. A, Blanch Fam. Bob Felts, Cap.
7/18 Col. Pict, Quincy - Klein, Cactus Flower, CBS Col. Pict.
7/18 Cap. A, Mel Torme, Abe Segal, Cap.
7/19 TTG, jingle, McClean, Stern-Botkin, Talent Payments
7/21 West. 1, Bill Medley, Geo. Poole, MGM
7/21 Cap. Axelrod, Ben, Cap.
7/22 Cap. Axelrod, Ben, Cap
7/23 Cap. Axelrod, Ben, Cap
7/23 Col. A, Old Woman (Mrs. Miller), H. B. Ben, Barrett
7/23 Univ. USAF Film, Helfer, Univ.
7/24 W. B. Bill Cosby TV, Quincy - Ray B. Martina
7/24 Cap. Glen Campbell, Felts, Cap.
7/25 Fox, John Wayne film, Hugo Montenegro, Theilman, Fox
7/25 Amigo, Scottie (?) Calypso, Geo. Tipton, Nilsson Hse.

7/28 Bell, Ford Jingle, Chaiken, Bob Bower, Ginny Quan
7/28 Fox, John Wayne film, Hugo - Theilman, Fox
7/29 West. 1, Bill Medley, Geo. Poole, Col. Pic, Ind.
7/31 Holly. Sound, Andy DeMartino, Kapp

Aug. 1 Cap, Tom Vaughn, Lincoln - Chaiken, Cap
8/4 Univ., Helfer, Univ.
8/5 Univ. World Premier, Rugolo - Helfer, Univ.
8/5 Cap. A, David Rose, Chas. Price, - Axel. Cap.
8/6 Cap. A, David Rose, Chas. Price, - Axel. Cap.
8/7 Cap. A, David Rose, Chas. Price, - Axel. Cap.
8/6 Bell, Ford jingle, Bob Bower - Chaiken,
8/7 Bell, Ford jingle, Bob Bower - Chaiken,
8/6 Fox, TV, Harry Geller - Theil. Fox
8/7 Fox, Land of Giants TV, Jerry Goldsmith, Fox
8/8 Gold Star, Perry Botkin, Uni
8/8 United B, Bob Morrison, Morrison Daniel
8/8 Univ. Colossus, Michel Colombier - Helfer, Univ.
8/11 TTG - down, Don McGinnis, Prestige
8/11 RCA C, Chas. Cunard, Prestige
8/11 RCA C, Chas. Cunard, Prestige (double date)
8/11 RCA B, Mancini, Helfer, RCA
8/12 RCA B, Mancini, Helfer, RCA
8/13 RCA B, Mancini, Helfer, RCA
8/13 Fox, Theil. Fox
8/13 Sound Factory, girl-guy Dallas Smith, Artie Butler, ABC
8/14 Univ. Name of Game TV Film, Ralph Burns, Helfer, Univ.
8/14 Univ. Name of Game TV Film, Ralph Burns, Helfer, Univ.
8/15 Cap. Tom Vaughn ,Lincoln Chaiken, Cap.
8/15 RCA, Cactus Flower, film & record date, Quincy - Klein, Col. Pict. Film
8/18 Sound, Hunts jingle, Bob Thompson, Yada
8/18 Univ. Survivors TV, Michel Colombier, Helfer, Univ.
8/19 Sun. Sound, Botkin, Screen Gems
8/20 Sound, Plymouth jingle, Steve Karman N.Y, Malarsky
8/20 Cap. A, Glen Campbell, Al DeLory - Bob Felts, Cap.
8/21 Univ. Survivors TV Film, Colombier, Helfer, Univ.
8/21 United B, Bob Morrison, Morrison Daniel
8/22 Continental, Kerry Hutch. Mike Gordon, Mike Curb, Transcontinental
8/25 RCA A, Ed ames, Capps, Ben, RCA
8/26 Sound, Plymouth jingle, Steve Karmen - Malarsky,
8/28 Sound, Plymouth, jingle, Steve Karmen - Malarsky
8/29 Sound, Plymouth, jingle, Steve Karmen - Malersky

8/26 A&M, Burt Bacharach Film Butch Cassidy & Sundance Kid, Chaiken
8/28 A&M, Burt Bacharach Film Butch Cassidy & Sundance Kid, Chaiken
8/26 Vox, young kid - good, Ben Venet, Together Rec's
8/27 Vox, young kid, Ben Venet, Together Rec's
8/27 Sound, jingle, Bob Thompson, Yada
8/27 Amigo, Nancy Priddy, Geo. Tipton, Nilsson co.
8/29 Cap. B, Lou Rawls, Axelrod - Ben, Cap.

Sept. 2 Univ. Change of Habit (Elvis film), Billy Goldenberg, Helfer, Univ.
Sept. 2 Univ. Survivors, Univ.
9/3 Univ. Survivors, Univ.
9/3 Univ. Change of Habit, Helfer, Goldenberg, Univ.
9/5 Sun-West, Paris, Botkin, Happy Tiger
9/5 RCA Coke jingle, O. C. , H.B.
9/8 West. 1, Pet. Clark, Don Len., W.B.
9/8 A&M, TJ Brass TV Special, Chaiken, A&M
9/8 A&M, Willie Bobo, Jack Doughty, A&M
9/10 W.B., Cosby TV, Ray Brown, Quincy, Martina
9/10 Sound, Plymouth jingle, Steve Karmen - Malarsky, Steve Karmen
9/12 Sound, Plymouth jingle, Steve Karmen - Malarsky, Steve Karmen
9/11 Univ. Survivors flm, Helfer, Univ.
9/12 RCA B, Sue Raney, Klein-Pat Williams, MGM
9/12 Sound Factory, Duane Eddy, Jim Bowen, Don Len. Amos
9/16 RCA, Hanna-Bar. Film, Paul DeCourt, Hanna-Bar.
9/16 Capitol, King Family - Alvino Ray, Hi Lesnick - Lee Az,. Capitol
9/17 Capitol, King Family - Alvino Ray, Hi Lesnick - Lee Az, Cap.
9/18 Capitol, King Family - Alvino Ray, Hi Lesnick - Lee Az.. Cap.
9/17 Fox, Film, Theilman, Fox
9/17 West. 1, Johnny Magnus, Roger, W.B.
9/18 Sun. Sound, Joe Saracino, ABC
9/18 I.D. Sound, VO5 jingle All DeLory, Marpet
9/19 A&M, Willie Bobo, Jack Doughty, A&M
9/19 NBC - Motown, Supremes-Temptations, H.B. - Al Lapin, NBC
9/20 NBC - Motown, Supremes-Temptations, H.B. - Al Lapin, NBC
9/21 NBC - Motown, Supremes-Temptations, H.B. - Al Lapin, NBC
9/22 NBC - Motown, Supremes-Temptations, H.B. - Al Lapin, NBC
9/23 NBC - Motown, Supremes-Temptations, H.B. - Al Lapin, NBC
9/22 W.B. record date
9/23 Bell, McDonald's Jingles, Helfer, White Oak
9/24 Para. Film & album, Ken __, Phil Kah. Para.
9/25 Para. Film & album, Ken__ Phil Kah. Para.

9/25 Para. Film & album, Ken___ Phil Kah. Para (double date)
9/26 Univ. It Takes a Thief, Lyn Murray, Helfer, Univ.
9/26 United A, jingles, Norm, NY + Clf. Norm Richards
9/29 Liberty, Dallas Smith, Artie Butler, Jimmie Helms
9/29 Bell, Heisenberg jingle, Gossart, Ben? (smeared can't read)
9/30 Goldwyn, Viva Max film, Helfer, Monte.
9/30 Goldwyn, Viva Max film, Helfer, Monte. (double date)
9/30 Cap. Glen Campbell, Bob Felts, Cap.

Oct. 1 Goldwyn, Michel LeGrand film, Helfer, Col.
Oct. 1 TTG, Quincy Jones, Klein, PAX
10/2 Univ. Survivors, Colombier, Helfer, Univ.
10/2 Paramount, Downhill Racer (ski film), Kahgen - Ken? Para.
10/3 Univ. To Catch A Thief, Helfer, Univ.
10/6 Goldwyn, Michel LeGrand, Helfer, Pax
10/7 Fox, Eliz. Taylor film, Theilman, Fox
10/9 Univ. Airport film, Al Newman - Helfer, Univ.
10/10 Fox, Bracken's World, Theilman, Fox
10/13 Univ. Film, Helfer, Univ.
10/13 Fox, TV Film, Thielman, Fox
10/13 Annex, Jingles, Bud Shank, White Oak
10/15 RCA C, 1 tune, Coco, Hal Blaine, Alan Jay Lerner
10/15 Goldwyn, Cheyenne - H. Fonda, J. Stewart film, Walter Scharf, Helfer, NGC Amusement
10/16 Sun. Sound, Perry Botkin, Transcon. Curb
10/17 Univ. Name of Game, Goldenberg Halfer, Univ.
10/17 Sound Factory, P'ante (?), Diamond
10/21 W.B. FBI TV, Wolf (Duane), W.B.
10/21 Decca, Bill Cosby, Quincy Jones, Uni
10/22 Bell, Plymouth jingle, Bob Zwern, Bea Shaw
10/23 Sound, Bob Thompson, Yada
10/24 Amigo, Girl, Quincy Jones, Uni
10/29 KNBC, Live Performance, "The Brass Are Coming", Chaiken KNBC

Nov. 3 Record Plant, Hedge & Donna, Jim Bond - Venet, Capitol
11/4 Univ. "Airport", Helfer, Univ.
11/4 Col. A, Don Ellis, same, CBS
11/5 Col. Pic. Byron Jones, Klein, Col. Pict.
11/6 Col. Pic, Byron Jones, Klein, Col. Pict.
11/5 Liberty, Bud Shank, Dick Bock, World Pacific, Enter Ind.
11/7 Liberty, Bud shank, Dick Bock, World Pacific, Enter Ind.
11/10 Sound, Buick jingle, Bob Thompson, Yada
11/10 Liberty, Bud Shank, Dick Bock

11/12 MGM, Tell Me That You Love Me Junie Moon, Helfer, White Oak
11/13 West. 1, Film - Goodyear,bob Thompson, Yada
11/14 Liberty, Sandy Nelson, Dave Pell, Imp. Liberty
11/14 TTG, Lucky Lager, Botkin-Stern Agy. Talent Pay.
Vacation
12/1 Fox, Theilman, Fox
12/5 Fox, TV Movie, Rose Theilman, Fox
12/1 Cap. A, Mel Torme, Segal- Caran, Cap.
12/2 Annex, Celanese jingles, Bud Shank, White Oak
12/2 Col. A, Percy Faith, Helfer, CBS Rec.
12/3 RCA, Hugo Montenegro, RCA
12/8 Fox, Beneath Planet Apes", Roseman - Theilman, Fox
12/9 Fox, Beneath Planet Apes", Roseman - Theilman, Fox
12/10 Fox, Room 222, Golson, Theilman, Fox
12/12 Fox, Room 222, TV movie, Rose, Fox
12/8 A&M, Artie Kane, Bob Bain, Klein - Barzman
12/9 Annex, Count Basie OD, Bob Florence - Pierce, Happy Tiger
12/11 W.B., "Crooked Man", Kurt Wolfe - Ralph Burns, W.B.
12/12 W.B., "Crooked Man", Kurt Wolfe - Ralph Burns, W.B.
12/15 Goldwyn, Grasshopper, Helfer, Nat'l Gen'l
12/16 Goldwyn, Grasshopper, Helfer, Nat'l Gen'l
12/17 Goldwyn, Grasshopper, Helfer, Nat'l Gen'l
12/18 Paramount, Glen Campbell (Norwood), Kahgen, Paramount'
12/19 Paramount, Glen Campbell (Norwood), Kahgen, Paramount
12/11 Cap. Mel Torme, Segal, Cap.
12/16 RCA, Nilsson, Tipton, RCA
End of 1969.

1969 was another very busy year, shifting to more and more movie scores and TV shows (films). But personally, it was also a very busy year. While 1968 was still mainly a happy year, it had its tragedies. 1968, both Dr, Martin Luther King, and Robert Kennedy were assassinated, and that left us all feeling shocked and empty. We sort of silently handled it our way, Studio Musicians did….hardly anything was said. We still had to work and I believe we all took our feelings out in the music. In 1968, I was sitting next to Rene Hall, who was a close family friend, and being shocked I asked Rene "why" (Dr. King).....He always had wisdom others didn't have sometimes, and merely said "Carol, even some black people could have done something like that, his movement wasn't popular with everyone" - he didn't explain further and soon it was apparent what he meant in the 1970s.

I do know, everyone again felt depressed when we lost Kennedy right here in L.A. We couldn't finish a Dave Axelrod Record date at Capitol, he stopped the date. It all seemed senseless, but you also suddenly were acutely aware of our really different living areas…….. you went home

one way, while Rene Hall, Earl Palmer, so many others went home the opposite direction. While we worked and cared about each other, we still lived in a mostly still-segregated L.A.....we weren't together. I know in time that was going to change, but in 1968-69, we still had a long ways to go. And we all knew it.

I had taken my trip (spring of 1969) with the kids up to Toronto, and in New Orleans, we heard Al Kaye passed on, so we quickly cut the trip short to get home for the funeral. Then Lennie Breau stayed at my house while he opened with his fine Trio at Dontes, where every guitar player in town was in-attendance, including George Van Eps, Howard Roberts, all the finest of the studio musicians., a nice interlude. Someone joked caustically "if they dropped a bomb here there would be nobody left to do record dates on guitar." Breau was a great hit with everyone. Dennis Budimer and a few others were taking notes.

When I heard Ralph Pena had died as a the result of a car accident in Mexico City, sadly. He was a nice man and it was so sad a great loss - a warm man, great musician who had the respect of everyone, it was heartbreaking. But something else really strange and ugly happened -- some of us had met Manson too through his association with the Beach Boys and those killings happened. About the same time, there was a robbery at my house early morning after I left to go to the studio. Thank God Anny was unharmed but very scared, she had been tied up after opening the door to two people who forced their way into the house. I had always told her never to open the door to strangers, but we've had so many come over for lunch lately, she must have tho't they were musicians early at 10:00AM -- they were robbers.

Jim Horn had his episode of a lady-doper with a gun jumping in his car when stopped at the light at Hollywood and Vine one morning on his way to Gold Star. She, holding a gun to his head, robbed him - he was shaken up badly when he got to the studio. A few others working record dates were getting mugged and robbed by hippies on drugs wandering the Hollywood streets in broad daylight also. The drugs like pot which we'd laugh at while doing film music like Alice B. Toklas, was a reality on our streets now and worse with the mind-bending LSD drug and PCP, other drugs too. It was proving to be unsafe to go to work in Hollywood.

Hollywood was a business town all these years, but it sure turned around with all that happening on a daily scale. Police one day arrested Leon Russell dressed in his long robed hippie clothes, looking like Jesus with his beard and long hair - he was in his brand new cadillac. Leon said "my ID is in the studio" and the police followed him back, walked in and and took one look at the guys there (I wasn't back yet) and said "why don't you all get a real job earning $20-30 instead of being bums here." We were earning 7-8x that. It was comical in a way, but we all stopped laughing when crime hit our streets and we were now afraid to go to work, especially late in the day/night in those studios.

It always felt good to drive up to the gate at Universal, Fox, W.B., Paramount and MGM, the movie studios where the guard would wave you on through if he knew you, not like downtown Hollywood which was very open - fences started going up, guards posted then at studios.

The topper was how close we were tho' to the Manson killings, with drugs being the main drive behind that horrendous crime, a new world of fear emerged - everyone quickly took their home addresses and private phone numbers out of the Musicians Union Directory. It wasn't a drinking generation, it was a new dangerous drug generation. Yet, behind the gates of the great movie studios, it was another era of music, a new world we were recording for. You worked for Quincy Jones, Michel LeGrand, Jerry Goldsmith, Billy Goldenberg, Michel Colombier, Benny Golson, Alfred Newman (and Leonard Newman at Fox), Percy Faith, David Rose, Henry Mancini, Leonard Roseman, Don Costa, Hugo Montenegro, Pat Williams, Syd Ramin, Dave Grusin, Walter Scharf, the most prestigious film composers in the world. I was grateful to be working for all of them.

I knew the Fender Bass had found its place in legitimate music of all the non-rock cues of the movies and TV shows I recorded, and that meant a lot to me. My normal sounds were not the high-end pickier sounds I got on the Beach Boys and Nancy Sinatra dates, but more like string bass sounds on those film soundtracks -- the impact sounds of the pick was what made the Fender Bass sound so good on-film.

I once asked Quincy "why" when he said one time "Carol, I got to have you on all my films" -- he flat-out said "you get the sounds baby! And if I don't have time to write, you come up with the good bass lines too" ...a great compliment. Some of that has to be the way I muted the strings for sounds too, and the flat-wrist power-way of picking - the technique - easy to play with a powerful sound for hours without getting tired, but Q went on to explain to me, how critical it is to have a good bass sound on the film scores, that "cut through" and evidently my miked-amp bass sounds did just that, fortunately.....the Versatone amp!

That was a wonderful world, the world of film music. I never knew tho' that it too could be very boring sometimes, you read cue after cue, sometimes they were so easy, and then you had a heart-stopping cue. You had to be on your toes yes, but it gets easy after the first 2-3 times. As long as you never lose your place with the click track forever clicking in your ear, no matter if it sounds like there's no beat on the film you see, there's always a beat there. And you learn how to count bars silently with no room for error. I loved working for those gentlemen, they were fantastic! And I loved the Studio Musicians too, excellent always. Good people, a good business of adding film scores to movies and later, TV, since the late 1920s early 1930s with always the finest of musicians. While you get to watch the movies in play-backs, it was always out of order. They recorded cues according to the availability of the studio musicians, the larger-band cues first. In case they ran over-time, it was always with fewer musicians too. You never saw the movie playbacks in any order according to the story, it's by the "cue".

!969 saw a different world for doing record dates tho'. I had written my first book "How To Play The Electric Bass" in 1969, and started my publishing company when I noticed publishers had no idea of the importance of the Fender Bass - some had no idea what it even was! A guitar? Nor how bass lines became mainly the foundation of the music world in the 1960s...no-one seemed to know that. No-one but the composers, engineers, arrangers, studio musicians and me. Everyone it seemed like, was calling me asking me "how to play" since I accidentally stole bass players' work with my playing and inventing lines. So I wrote a book for them to learn from. And wrote more and more books. And started teaching again, I loved those bass players.

One book led to others I could quickly write (I was also teaching electric bass by then too), on and on, and by 1971-72 I had a full-thriving world-wide mail-order publishing company going strong, named Gwyn Publishing Co. Inc. (named after my 3rd child)..... I soon hired Anny's sister, Mary to help me as the business grew fast. I was writing some of the lines in my first book in 1969 at the scoring date (behind the baffle) waiting to play some cues one day when Leo Shuken, one of the orchestrators who helped Quincy Jones (along with the wonderful Jack Hayes), suggested to write bass lines in different styles, a great idea, and I gave him credit for that. Bob Bain suggested after reading my text, to "make it more positive, take out the 'don't' words", it all worked fine then. After receiving years of royalties, he insisted not to pay him anymore but I want people to know what he did for me, his name is still on the book as "Edited by". Thank-you Bob!

At first I wasn't sure if my first book would sell, I had made mistakes, like over-pricing it, and you learn about business from your mistakes. Soon I set up a good practical accounting system that worked well, paid Mary good monies for part-time work, and it took off. I wrote and recorded more books, and soon they were selling all over the world, in music stores and used in schools too. But that took a little time. My kids were growing up, going through their teen years almost without me, so by end of 1969, I wanted to quit studio work, tho' I loved the film calls. My heart wasn't in recording anymore, especially after the robbery and turn of events of drug-uses by young people, by even one of my own kids, and we had to do some 12-step program to help. I blamed my time away from home more than anything.

An aside: after the robbery, I sold my home, quit the studios, and decided to never play again and just develop the publishing company more. 1970 I had moved my two remaining children, Anny and myself out to a lovely triplex hillside home complete with 1-2 acres of avocado trees, swimming pool and view in Camarillo. After a close-call my son had while going to school with doctor's sons, etc. he had taken some pills the kids there were taking, and fell into a deep coma-like sleep...it was a struggle but Anny helped me get him in the car and I took him to L.A. and my doctor and got him in a counseling program too. We both went into counseling at a 12-step program place, thank God he was alright, as kid were dying. I sold the house and moved back to the Valley.

1969 also saw record date music get worse in quality more and more, the rock was just awful by that year, and I found myself cussing more and more something I wasn't proud of - it was a bad habit, and I picked it up from those Spector-Blaine record dates, and other rock venue dates. My kids later said "Mom you came home really angry at Tedesco and Blaine a lot of the times" so I guess I wasn't in good moods either. Recording records wasn't fun anymore, music wasn't good, and singers were usually so-so if that. Also, I didn't like my failures as a mom, nor my own put-on "other-tough" personality adopted at those male-brag-athon later 1960s dates either.

As a "woman" I kept my own space, and just let the "men be men" but that didn't work out well when in 1968-69 and sleep-deprived, they didn't pay attention to music anymore. It was about bragging about diamond rings, Cadillac cars and yes probably some funny things said but those record dates without good music, nor good vocals? That wasn't for me, I wanted to stop playing. I saw 1969 as sort of personal "warning".....and early in 1970 I did quit but did come back to do only the dates I wanted to do later on, turning all rock and motown down. Even the wonderful great people and music of the film recording couldn't keep me from quitting that first time. I never wanted to ever play music again, ever. I was so sick of rock, the bragging bunch on those record dates, and even angry at myself for starting to be like "them" with my cussing etc. One day I asked my friend Earl "what are we doing all of this for?".....without hesitation he said: "for our kids." That made sense but mine were growing up without me.

DOC: Studio Work.

For those of you who have the Bass Course you've probably read this already, but tho't I'd post it here for everyone else too.

There's been so many people making up our "history" lately, some are complete frauds, using our images and skewing our interviews for their private agendas....I And then there's always someone wanting to be "famous"...such was not the goal of most of us at all. Most of us grew up during the 30s and 40s, and played with either the big-bands and/or jazz groups of the 1950s....studio work helped us support our families. Our story is of the dedicated experienced top musicians that helped invent lines for the records, and could sight-read fly-specks for movie scores (as well as solo etc.), and we were always professional, earning good monies, and having the respect due us too, we worked hard for it. I wrote this at the time I first quit (1969)....tiring of the rock record dates and wanting to get back to playing live as well as writing my well-known educational books and courses...it was an interesting time, the 1960s into the 1970s was.

Since recorded sounds began in 1920s, there's always been 100s of Studio Musicians always uncredited, who were used to record for records, movie scores, and later TV-film shows here in Hollywood. Studio Musician work was the epitome of the finest, most-respected high-paid work,

most-stable work you could get, and tho't was all Union, you got your own work calls which paid about 5-10x more than any touring work. Usually only the finest most-experienced musician in big-bands, and Jazz were always independently hired for their experienced technique, abilities to sight-read, create, and have fine time groove working with the click track of the films....record date work was not quite as rigid in hiring, but you still had to be a top professional. About 350-400 Studio Musicians recorded day and night in the busy 1960s and 70s, never hired as a "band" but always respected and paid well.

STUDIO WORK -- HOW TO "SURVIVE" by Carol Kaye (c)1970

A lot of you probably have thought that to reach studio work is the epitome of being a "great" musician. It certainly is very lucrative compared to nightclub and even casual wage scales. A true musician is a great artist who is very sensitive and dedicated in his/her work in all work situations. If you are thinking of aiming toward studio work and have the necessary creative and trained talent, here are a few things to consider.

The great talented musician who immediately plunges into studio work early in his/her life feels he is missing "something". Something is left out of his life when he faces the everyday scene of trying to find a parking place and getting to work on time. By Union rules, you are LIABLE for hundreds of dollars (1,000s in the 90s) overtime pay for the whole band, studio costs, etc. if you are late.

Seeing 4 "sterile" sometimes dirty florescent-lit walls 10-18 hours a day; playing a lot of uninteresting music and trying to make it sound good with a groove; working with tired, irritable musicians, A and R men (now called producers), engineers and arrangers; and having your ego injured when "barked" at by music contractors is not exactly thrilling. This is a taste of the bad side.

It is offset somewhat by: working with the finest all-around musicians, arrangers, engineers, and conductor/composers in the world; the pleasure of playing a great piece of music, the crazy fun times and jokes that only musicians can understand, and the feeling of being "in" and having "arrived" in the most respected and admired field in the music business - the Studio Musician.

The musical "greats" who are happy in this business - Ray Brown, Quincy Jones, Bud Shank, Howard Roberts, Conte Candoli, Shelly Manne, etc., manage to treat studio work as a business, yet keep that necessary creativity level high. These are players who have made their "mark" in the glory of being great artists first before settling down to studio work.

In short, don't frustrate that urge to play by aiming toward studio work too early in life. It's hard to get "in" studio work (don't believe anything else you hear), even harder to stay "in" and it's a lifetime job, once you've made it. There is not time or energy to do other kinds of playing without really knocking yourself out physically and mentally.

Take a mental trip with me and you will see what it is like to be a "top" studio musician. First of all, the word "studio" legitimately used to mean only the Film Studios, but it's commonly used since the start of the 60s to mean all forms of recording -- records, TV film, documentaries, commercials (jingles), industrial films, and wherever recording occurs, which includes some garages.

If it's a film call (movie or TV film which is what most TV shows are cut on), you get up early (6:30AM) and rush to an 8:00AM call at Universal, Fox, Desilu, Goldwyn, Columbia, Paramount, MGM, Disney or Warner Brothers. There is less travel time if you are lucky to live near one of these spread-out studios. The traffic is usually a snappy 10 mph bumper-to-bumper on the freeways and maybe worse in town.

You make it about 15 minutes before the date. Downbeat is at 8:00AM sharp - you must be set up, tuned, ready to play at that time. Usually no coffee or food is allowed on the scoring stages. You try to find a parking place within walking distance, usually off the lot after unloading the instruments (your cartage co. has set up your amp for you). And don't ever park in the Alfred Hitchcock parking place at Universal like I did once, the musicians got thrown off the lot then.

Before this however, you run to take a quick check of all the music to see what instruments and accessories you need. By 5 minutes of, you are back on the scoring stage out of breath, but ready to play.

You quickly say hello to the few people who are near you. The contractor (who hires musicians using his own discretion or under orders from the arrangers, or other people) "tenderly" hollers time in. Most contractors are fairly nice and helpful as long as YOU DO YOUR JOB. The contractor calls M102 or M whatever number the cue is. You pick up the correct instrument, look hard at the music, then start playing as perfect as possible.

Usually the first cue is the hardest for all concerned - chops are a little cold and the mind is not yet functioning. The mallet players are doing their choreography in moving marimbas, timpani drums, vibes, shuffling parts, etc. You make the necessary corrections on the music, but may have to bother the conductor for the correct notation if you're not sure of the music.

The red light turns on, indicating a "take" is going to roll. Lights dim. Maybe you rehearsed the cue 1x, but mostly not too, sometimes they just rolled the tape. Bandstand lights are used on individual music stands to help you read music as the main lights go out (in most studios). The conductor watches the movie for previously placed cue lines and dots for his timings. You wear earphones that give you a "click track" (and electric metronome sounding click that coincides with the frames of the film).

This click track keeps the band together as well as being mathematically coordinated with the film. It bothers drummers at first who are used to laying down their own time - it's of perfect time-groove. Yet, one can learn to swing with the click track, contrary to popular belief, when you get accustomed to it.

The conductor counts the amount of clicks to the downbeat, usually 8. You watch while the conductor (he sometimes looks like a good salad mixer) cues musicians where to play. The conductor is very instrumental in the "feel" of the mood music. Your eye is on him even tho' you're reading the music too. You have to be constantly aware of the click track, the music, the conductor and your own counting of music bars.

A lot of musicians turn around to look at the screen if they are tacit a few bars but they always keep track of their place in the music by counting silently. The secret of doing well in film work is to be able to sight-read and count with the highest concentration. This sounds easy but when you have a lot of different sounds, rhythms, and different time signatures going on around you, it's sometimes difficult. Concentration is of the utmost importance and this takes self-discipline.

Even if you switch instruments in the middle of a cue, you must keep track of each beat. The feeling of stage-fright left you years ago -- the "honeymoon" is over after a few weeks of tough studio work. The feeling of tiredness (actually boredom) is the thing you have to fight.

After one hour, a 10-minute break is called and you make a mad dash to the phone and coffee room -- these things sometimes are more important to you than going to the rest-room if there is little time. There are 3 extension phones there representing the "phone services" where the studio musicians usually pick up messages of work calls from, each studio has these -- Your Girl, Arlyn's and Call Nina were the 3 back in the 60s-70s.

Everyone has known each other for years and quite a lot of kibitzing goes on. When a personal crisis occurs (you try to keep your personal affairs totally out of the business but once in awhile you can't), it always amazes one to see the generosity and sympathy displayed by all these "busy" studio musicians.

Sense of humor is a must. During the scoring of the film "Stiletto", at Goldwyn Studios one day in 1969 with Sid Ramin conducting, Bobby Helfer, the "master" contractor (at Universal for many years), was a little more strict than usual in quieting down the out-of-hand talking. The orchestra was large, 40-50 musicians, and the session got off to a bad start. The violent subject matter of the movie didn't help things either (you heard the sounds on the playbacks).

Mike Melvoin is a fine pianist-arranger who usually dresses a little "mod" (most musicians tend to dress conservatively or in old but clean jeans), and he tripped over a mike cable during a take while racing from the piano to the harpsichord and fell down HARD.

Bobby Helfer yelled disdainfully "KILL THE TAKE", as he slammed down a book in anger. Drummer Shelly Manne yelled, "KILL KILL KILL", and guitarist Tommy Tedesco yelled, "BOO HIPPIE". Well, everyone broke up including Mike. There wasn't much Mr. Helfer could do. When he finally yelled for quiet -- you could hear drum sticks falling, guitar strings sounding, picks dropping, all "accidentally" of course and we caused the date to go into overtime. Usually we never do something like that, and we all respected Bobby Helfer, but once in awhile the musician has his "day" too.

I have seen some musicians who didn't want to wait 80 bars to play one note on a music cue simply put the part in their hip pocket and walk away (we won't mention names here but he's a guitar player). Usually the conductor didn't miss this one note or if they did, skipped it anyway, assuming that the music never was delivered.

Doubling pays more money per instrument doubled and at times there were bets going on to see who can get the most doubles by the end of the day (most of the fine String Bassists came to me for lessons on the Electric Bass for this reason). One player sometimes deliberately wrote different instruments on unmarked parts just for this -- this was rare tho'. These infringements were very minor when you consider the great intense work that the musicians really do in the studios. There also were races to the telephone to call the stock broker, etc.

After 3 or 3-1/2 hours of work, you take a 1-hour lunch break, or it may be just a 3-hour call and you run off to the next work call of the day. After an all-day film call, you are usually tired, mostly from intense concentration and hours of sitting. Sometimes that 10-minute game of catch ball during the break keeps you from feeling stiff. Some musicians run foot races to wake up the blood that has been sitting for hours.

Sometimes you can walk around the studio lot and see the interesting sets. Fox has the loveliest set I've seen for "Hello Dolly". Warner Bros. has very realistic Brooklyn-type sets. Paramount has a great "western" set. Universal is loaded with tourists (one of their best money-making ventures) but the sets are located away from the scoring stage. You'll bump into all kinds of movie stars, which may sound glamorous but you're too much in a hurry to care -- besides you see them at food stores too.

An interesting sight is the wide film being run in another small room as we are recording. There is a series of internal communication systems between the conductor, clock starter/timer, outside studio engineer (if there is a monitoring board in the main room), booth engineer (the real mixer), and projection booth. There is also one or two stage hands to change mikes, adjust scoring stage equipment and keep things running smoothly in their function.

Directors usually come down to hear the scoring (recording) being done. You can tell who they are by their old blue jeans and holey tennis shoes. Goldwyn is the oldest scoring stage still working. "The Jazz Singer" was recorded there. Altho' Goldwyn has the "old" look (and musty

odor), it still gets a great sound ("IN COLD BLOOD", "GUESS WHO'S COMING TO DINNER", "IN THE HEAT OF THE NIGHT", "THOMAS CROWN AFFAIR",etc.).

MGM scores a close second for age ("TO SIR WITH LOVE", "YOURS MINE AND OURS", the "SHAFT" theme, etc.). Universal is responsible for most of the backgrounds of many popular TV Movies and Shows you see ("KOJAC", "IRONSIDES", "AIRPORT", "MCCLOUD" etc.) while others we cut at FOX: MASH, ROOM 222 etc., HAWAII 5-O (and later Wonder Woman) at Columbia. Many an era has been put on film at the older studios. Sometimes you almost sense a long-departed musician still playing their instrument there.

After the job, you repeat the process backwards of picking up your instruments and fighting the traffic home (your cartage company picks up your amp later, you have 3 or 4 amps for all the various multi-daily recording sessions which they deliver promptly quite awhile before the session and plug it in). Modern Van was my cartage co., it was Earl Palmer's too.

Settling down to dinner (after a quick run-through with our spouse and kids of the day's events - theirs), you take a 10-min. nap, gulp down a cup of coffee and run to your 7:00PM or 8:00PM record date call maybe sandwiching in a 1-hour commercial (radio or TV ad) before -- or you might just run on to another 2 recording dates without going home -- I always tried to make it home to be with my kids as much as I could.

The record dates are a lot looser (in human relations, music, etc.) but you still have to fight traffic, try to find a good parking place, haul your instruments in (guitarists later had huge storage cases made for the cartage company to haul everything but you had to have 2 or 3 of everything), check the music for more needed instruments, BE ON TIME, and work inside of 4 walls -- they usually didn't have rugs then.

The music may be more physically exerting as you run down a tune 5 or more times before a "balance" (presence of sound between all instruments being miked) is made for the earphones you usually wore to hear each other in spite of the foot-thick high sound baffles surrounding the players. After music corrections and balance music run-throughs, you usually play constantly and consistently at peak performance values for 2-1/2 to 3 minutes each "take".

At times, I've seen trumpet players from famous big bands almost blow their lips to pieces for many takes in a row while some other player would be goofing (this was usually due to a newcomer), the singer(s) would be unhappy with their performance (if this was cut live, usually most settled for tracking, band tracks cut first), the A & R man (producer) wouldn't be happy or simply was talking on the telephone.

Even so, there are many musicians ready to argue the point that record dates are more fun because you get a chance to play a tune all the way through, get to swing more and kid around a lot more than on the stricter film calls. The engineering is usually more critical in recording

studios (but the film men were just as great believe me, maybe even better in some cases). The background of a record is more important for that "hit" record sound and feel than music used under dialogue in a movie or TV film.

But this is not to devalue the film studio music importance -- fine music saved many a mediocre film. Try cutting out the sound of a horror film or love scene of a movie sometime, without music those things can be funny -- proper music makes the moods, acting, and whole scene work well.

There are many young A and R men (stand for Artists and Repertoire, now called producers) in the recording industry. Their talents and capabilities I will not discuss -- most of them seem to know what they want. The reason why record date work is so closed, except to only a few select musicians, is because these good musicians are able to communicate with the A and R men and understand what is expected of them for certain tune style or sound - that process needed entire concentration and no input from "watchers" etc.

Not many musicians were aware enough to second-guess what a producer wants. These musicians produce the music expected of them for a short time -- they read well but early on, we all had to make up good on-the-spot arrangements ourselves with invented hooks, lines, key changes, etc. which arrangers later more or less got their ideas from at first. We did it in a very short time which saved on studio expense and musician wages (plus costs etc.). It was nothing for us to be able to create and complete an album of pop or rock or whatever music, 10 tunes recorded and in the can in 6 hours - no problem.

Most of the early 60s studio musicians either came from the ranks of fine jazz musicians, or were from big bands, all were highly seasoned musicians. We all knew what the ingredients of improvising in all styles instantly.

Most of the producers were not highly trained in music (true of 3-4 recording musicians also, but most were, about 300 of us) but knew exactly what they wanted for a certain style "hit" record. They told the singer how to sing certain phrases; they told musicians what they wanted in the way of sounds and styles (you helped by anticipating their needs and with your own suggestions); they told the engineer what sound they wanted -- louder, softer, more treble (highs), more bass (bottom) and the right kind of balance (which was critical when we only had 2 or 3-track machines).

In short they ran the whole show, even to the point of telling the arranger (if there was one, sometimes you the musician also had to write chord charts, and certainly had to interpret some chord charts, making up parts etc.) how to arrange a tune to their satisfaction.

The producers definitely knew who the creative hard-playing great studio musicians were, we were called the "clique" back then, about a core of 50-60 of the most popular-working studio bunch for the record dates. And the hot producers would mostly book the studio and their time

around your availability as rhythm section players too, asking you to put a "hold" on that time, getting back to you within 24 hours.

Personally it takes time to get to know producers. They are a sensitive lot, superstitious by nature and very open to positive or negative attitudes. A negative attitude from a musician, engineer, arranger, or singer can actually hurt or destroy a good musical mood. Usually the songwriter was kept OUT of the studio, away from influencing their "baby", as most of them had no idea how to make a hit record. The producer (and the arranger) has to delicately walk the line of allowing the musicians (and all concerned) to personally have "fun" (tell jokes, banter a little) on a recording date, yet capture that exciting musical ingredient of a player's great performance on a record.

You could make a hit out of ordinary music, with mostly ordinary talented lead singers, but you had to have the exceptional talented skills of the background studio musicians to make anything great happen. Above all, the band had to SWING (GROOVE), whether it was a ballad, folk-song, bossa nova, country-western, rock, blues, pop, gospel, or boogaloo (double-time funk).

This meant each musician pulled together as a team. No room for an ego-satisfying individual virtuoso except for certain musical parts indicated or on "head" (made-up) arrangements material There were usually contractors on all record dates -- they always earned double the studio musician. Sometimes a record company would have one of their secretaries join the Musician's Union (as a cocktail drummer?) and then collect the contractor's big fees for the record company rather than pay it out to the contracting musician or regular contractor.

The contractor's job is nonetheless important and sometimes (as in the case with Motown Records who didn't have a recording license from the Union mid 60s in LA after someone "busted them with the Union, we were doing those dates, I have 149 Motown dates in my log, mostly cash dates, "demo" pay), contractors like Ben Barrett (with Motown) have a recording license which record companies could "borrow" which was a further enticement to use certain contractors, maybe not always fair.

The contractor had to make sure all the musicians arrived at work on time, and not overstep their limits with too much kidding around, talking, Union breaks, etc. He took responsibility if the answering service (phone exchange, see the 3 listed above) made a mistake at giving out dates and times for sessions or simply forgot to make the calls (which was very rare). Rhythm section musicians never had to play politics like a few of the others did, your playing got you hired.

If a musician got out of line on a session and didn't play consistently good, he simply was dropped and wasn't called anymore (you quickly heard the grapevine reports). There was always another musicians waiting in the wings, trying to get into the lucrative studio work. The contractor called the work breaks according to Union rules (at first it was only 5 minutes, 2 breaks during the 3-hour dates) and started and stopped the date on the specified times.

He advises the record company of their rights according to Union overtime rules, instrument doubling fees, and sometimes did their bookkeeping for them too. They also filled out the Musician's Union contracts accurately, gave us W-4s to fill out, and took care of all the paperwork, it was sometimes a tough job, they were a strong lot.

The arranger sometimes "farms out" arranging jobs to ghost writers if he doesn't have the time to finish an arranging job properly. Sometimes the record companies give very little time for music to be written, leaving a terrible responsibility for the arrangers and copyists. This in my estimation, has been the cause of most of the studio time being wasted. The performance of professional musicians, arrangers, copyists, conductors (normally the arrangers conduct), and background vocalists (if any) is usually fantastic -- great from the start.

Time is most consumed by changing the music and in getting good balances in engineering (this latter cannot be helped, it just takes time). Engineers now have a lot more work using those 16-track (NOTE: this was written in 1970) machines, baffles in studios to keep sound from leaking into other mikes, on-the-spot equipment maintenance, mixing an earphone sound that is satisfactory to players and singers, and to arrive at a sound and balance that satisfies the producer, singers, and musicians. You can't play well if you can't hear well.

All this points up the fact why amateur musicians (or undisciplined musicians) have failed to take the place of our bunch of studio musicians in most fields of recording (outside of doing their own group recordings which a few did in the 70s -- later in the 70s, synthesizers did replace a lot of musicians as our group phased out and groups were finally successful in cutting their own things later, i.e. "Toto" etc.).

Even studio musicians did practically all those 60s group recordings you think they did (Beach Boys, Hondels, Jan & Dean, Dino-Desi-Billy, The Buckinghams, Monkees, Gary Lewis & The Playboys, Gary Puckett Union Gap, Paul Revere & Raiders, etc.) and even supplemented Frank Zappa's "Mothers Of Invention's 1st 2 albums (most were studio players on his stuff at first).

All this detail work requires the work of professionals, no matter the style. Bob Keene (as his name was spelled back then) would hire us to cut the surf records and if they hit, he hired some handsome young men to "be" that group and go out on the road while we cut all their recordings, this was commonly done back in the 60s.

There were times when a non-studio musician (usually buoyed by over-confidence from live stage work) has walked into a recording date, set up his nightclub equipment (much different gear is required in the studios), played very loudly, and wondered why he didn't get on the record. If a musician plays too loudly, the mike is shut off because his sound cannot be balanced and leaks into other mikes which ruins the sound of the rest of the band. He starts getting jittery when he finally realizes he's in deep water and doesn't read the music very well.

The producer requests certain sounds from the "live" musician which he either does not understand or cannot produce. He's usually very glad to go home. The old saying "anyone can go in a studio and record Rock and Roll" shows how very little the speaker knows about the recording business. Rock and Roll needs a very exacting performance from everyone concerned.

I have personally spent 12 sessions (3 hours or more each) with Brian Wilson of the Beach Boys in recording their hit, "Good Vibrations". Is it worth it? It certainly is to the artist and company. For the studio musician, recording is very lucrative and the respect is huge in all of LA too, you mention "studio musician" and you're treated with the utmost respect.

Creative-wise, TV film music is catching up to records. For interesting music to play, record sessions still hold the reins, altho' there are times when you wished you had not taken the call. Sometimes the singer is bad; the music is dumb or written improperly (you still had to make up stuff, even later in the 60s when the arrangers finally got their arranging chops together); the producer may have personal problems (you might have personal conflictive problems that creep in your playing too); the sound in the studio may be bad (acoustics are important to your ear to play together properly, usually with one ear on and one ear off the earphones); it may be hard to hear the rest of the band (sound barriers are put up to hold down mike sound leakage).

As one drummer said to an engineer in RCA one day (after tying to hold a big band together on a Quincy Jones date), "you sure have great sound separation, so good we can't hear each other play". The rhythm section uses earphones much of the time to hear each other and the singer. This helps quite a bit altho' you may come home with ringing ears, especially after being blasted by feedback or maybe Glen Campbell's guitar solo.

A lot of musicians are going deaf from earphone use (much like the stage musicians), loud room amplifier noise (altho' that's rare), and LOUD playbacks (ala Phil Spector). Dennis Budimer (fine jazz guitarist, top studio man) wears cotton in his ears. The engineers especially are losing their hearing more and more.

Jingles, unlike the 3- or 4-hour record date, usually run only 1-2 hours most and pay handsome residuals if run a long time also (royalty reuse monies). Known as commercials, these are the ads you see on TV or hear on radio. The pay is lower per job (usually), but you get a re-use payment every 13 weeks during its running. "Clark-Teaberry" (ad for gum) and "Summer Clairol Blonde" both ran about 5 years worth of re-use check for me (played guitar on Herb Alpert's tune for Clark-Teaberry and bass for Clairol). The usual is only one check however.

The music is either easy or extremely complicated, depending on your particular part (written out and timed to the split second with click tracks always used). Your focus on reading without mistakes is essential. To me, jingles are short and "sweet".

You do have to pay more attention to overall timing and must instantly "swing" on the downbeat. The commercials (aka spots) run either 10, 20, 30, or 60 seconds long. Most of them are recorded to film already shot. The arranger watches his stopwatch just like the conductor on film calls watches his timing clock. Timing is crucial. You cannot get away with the slightest mistake here that you sometimes can on a record date (where overall feel is usually the most important thing).

For larger bands, there is also a contractor (like the other phases of recording). You are promptly on time, have the correct instruments, and attentively listen to the arranger or producer for correct interpretation of the music.

Live TV shows are either liked or thoroughly disliked by musicians. The scale is lower per hour worked but musicians still have to be accurate, well-rounded in show-type orientation and employ good TV personality if on-screen showmanship is needed. The early 60s recording musicians had learned to be kind of stone-faced, we couldn't move a facial muscle of emotion as we played -- the younger producers were very sensitive, so many of us wouldn't be that great on stage. But I've done enough of these TV specials to give you an idea of what they were like.

TV requires lots of waiting for hours while other phases of TV production are going on ("blocking" - TV visual practice, rehearsing of singers and dancers, setting of stages, etc.), then rushing in at a moment's notice to play your heart out for a short time. If you like to dress up, put on makeup, play poker for hours, and do maybe Las Vegas show-type music, then this is for you. The TV studios (CBS, NBC, etc.) are huge and contain many levels of stages, sets, giant film cables, drop lights, curtains, and other paraphernalia in one big factory-type building.

To a visitor, it looks like utter chaos. Much time is consumed by waiting to play while other technicians and workers do their jobs. This is a different phase entirely of recording, and lots of patience is needed.

Nothing has been said about the sound I get on the Elec. Bass yet in all these types of studios. Needless to say, you all know I constantly play with a pick (which accidentally started a new trend in the prominence of the Electric Bass sound on recordings) beginning late 1964. The "pick" sound recorded better than finger sound (back in the 60s) for all kinds of recording. I also used a doubled up piece of felt muting for the strings which stops the unnecessary sound-killing overtones and undertones. It distinguishes the bass sound from other low-sounding instruments such as: rhythm guitar, bass drum, low horn, cello, etc.

For TV film work, I use more highs and/or bottom accordingly. Sometimes too much bottom makes the bass sound like a "tub". You have to be careful to not place your amp next to a wall, bass drum, drapes, or on chairs just as you do in the nightclubs. The AKG mikes are the best mikes for the Elec. Bass. They seem to record a truer room sound than other mikes.

RCA mikes require less bottom and more highs as do the Sony mikes. Shure mikes require more bottom and less highs. Electro-Voice mikes require more highs and bottom - it's an elusive mike. The mike should be placed about one foot away from the amp to capture the full range of the amp sound. It should not be very far away from the middle of the main speaker (or one of the speakers).

There are other mikes used in studios, but less prominently. I was always miked in the 60s and toward the end of the 60s, they started to take me 1/2 direct and 1/2 miked, but still miked me in the film/movie studios exclusively. The amplifier sounds a little different in every studio.

After recording, it is wise to go into the booth to listen to the playback. The booth speakers are usually better than the main studio speakers. You will get an idea of what the engineer is recording. Sometimes the engineer may EQ you (I never had that happen tho', was always able to get the required sound and good clean attack - it's important to use some sort of good muting system on your strings too to kill the under- and over-tones). This means he adds more highs or lows electronically to whatever sound he is picking up from your amp (or direct box). This is not needed if your amp is good, has a wide range of highs and lows, and is distortion-free and quiet to start with and your technique is very professional. And you have great ears to know how to make your bass sound better in all styles of music

The studio use of a limiter compresses the bass sound and never sounds good (to me) altho' Armin Steiner put slight compression on the LA Motown dates to try to equal the Detroit sound. Occasionally, the Elec. Bass player (was called Fender Bassist back then) is plugged directly from the instrument into the booth's amplifier system to be recorded (DI direct in it's called, direct box etc.). You hear yourself through your own amp at time of playing (the sound is fed back into it). The bass sound is recorded directly from the instrument, not the amp.

Most of the time, this results in a very "dead" sound. Electric basses have a more resilient sound on the amplifier that is baffled correctly. Your amp sound is different than what a "direct" sound is -- it has more air. The 1/2 and 1/2 direct and amp way of recording (taking 1/2 of each) is getting more popular.

In recording studios, there are a few engineers who convince unaware producers into taking the bass direct even tho' the amp produces the sound the arranger wants. I have personally seen many takes ruined at RCA on important dates while the poor conductor/arranger thinks the sound they record is what comes from the amp which he hears in the room and not from the recording booth.

This same engineer will then take "credit" for his bass sound if it sounds good. If it sounds bad (which is usually the case with this particular engineer), the bass player gets the blame and his request for a mike for a better sound is denied by the engineer. This situation is very rare

however, and I'd say practically every LA engineer is very competent with dedication to their work -- and most engineers loved my bass sound -- we all got along fine.

When I first started recording in movie studios, I encountered an entirely different scene than in a recording studio. The engineers had to be educated to the sound of Rock guitars and the Elec. Bass (with our Fuzztones and Gibson Maestro effects box and Echo-plexes) and to place their mikes accordingly. Mikes used to be about 15 feet away from the sound source. The studio engineers good-naturedly accepted this "new sound" after many nerve-shattering experiences of musicians placing their own mikes correctly, checking to see if the cables were plugged in (I'm very guilty of that, "my mike is NOT PLUGGED IN!).

Sometimes you had to loudly convince them that your sound was highly IMPORTANT to the sound for the sound-track, that the arrangers wanted to get, different from the prior string bass acoustic role, etc. I did this on a Quincy Jones date, and told the startled engineers who had been recording that way for decades "look, I'm hired for this new bass sound and style, and getting a lot of money to come out here and record it -- now if you don't get me on the TV film like they want it, then I have to tell them what's happening with the sound -- and your recording technique is NOT as good as the recording studios where I work every day" -- they did it my way.

Now, they are very used to the new sounds and have even enjoyed it (I formed some very nice friendships with these older grand guys). Of course music has changed and emanated into different styles of Rock. It is very easy to like arrangements by Elmer Bernstein, Michel LeGrand, Jerry Goldsmith, Hank Mancini, Quincy Jones, Dave Grusin, Bob Alcivar, and the rest of the "greats" who have used funky rock styles incorporated into their genius writings.

After 2 to 3 weeks, most of your paychecks come directly to the Union where you personally pay a work dues tax to collect these checks, Uncle Sam gets his share too.

As for personality changes as you "climb the ladder" in this business, here is a little of what you go through. First comes the gratitude feeling -- the feeling that you've made the big-time, a real feat if you came from very humble poor beginnings like I did; then your ego swells up somewhat for a little bit (you settle down soon enough into the daily grind of being a well-paid pro -- then you buy nice clothes, house, impressive car, send the kids through different finishing classes, etc.; do the week-end trips to "get away from it all" but not too far away -- you must be available constantly; you check with the phone exchange (answering service) continually throughout every day for new work calls, they know exactly where you are and what you are doing; long vacations are out for awhile -- someone may take your place.

If you're not careful, there will be many new "friends" to help you spend your money; business managers who may or may not be honest with your dough (all you know then is how to play our

instrument well) and on and on. You'll find yourself pressured into spending money where time, not money, is the critical issue. Several guys bought huge diamond rings but I bought a piece of glass at Woolworth's for around $3 to "show off" with (they all admired my "ring"), that was a bit much.

Needless to say - the pressure of being successful is with you, a lot of it is fun but you're forever losing sleep, working too hard, watching the plumber, TV repairman, investment counselor, even your dentist for ripoffs. It's not all that bad but there is a pressure keep up the fast pace. Everyone says it can't happen to them until they find out that the "rat-race" happens to EVERYONE in this position and many a badly rushed marriage cost many musicians too.

One guitarist locked himself in his closet and wouldn't come out to do his scheduled record date so I went and covered for him on guitar. Another was in and out of hospitals. One trombonist irately put down his trombone in its case and told that producer "I'm rich, and I don't have to take your sh--" at which point the producer laughingly smoothed things over and apologized to him (he continued the date then).

One guitarist got so uptight over our spilled coffee cups (paper cups all over the floor) and potato chips on the dirty bare floor (slowly making its way over to him, he was a "neat"guy), and he'd get us really angry at him, the way he kept complaining. This was all solved when I told him "say shit once in awhile, loosen up, swear a little". That unleashed a lion with some words then, but at least he was "cool" after that and turned out to be a good film composer.

Guys on the tedious long Phil Spector dates at Gold Star would draw naked ladies on the wall as Phil would constantly run down the rhythm section for sounds and balances, making the rest of the musicians wait, so they were throwing darts at specific targets. Ed Lustgarten, a fabulous cellist, would stick his head in the cold water fountain at Universal to "wake up" -- talk about a real wit. Such is the life of the studio musician.

If you can stand the "fun" of getting to work on time, carrying in more than one instrument, find a scarce parking place, playing correctly with feeling when the red light goes on, keeping your cool, putting up with fatigue, boredom, up-tight producers - contractors - arrangers - engineers etc. and putting up with yourself at the same time, then you'll do well as a self-disciplined Studio Musician.

NOTE: This section on STUDIO WORK - HOW TO SURVIVE was written by yours truly 1969 and has a few edited words or phrases added it it for easier reading. This is what the studio work was like then but sadly, the work has slowed to a trickle these days with films being scored mostly in foreign countries, synthesizers doing the bulk of the work, even the TV shows have a shadow of the huge orchestras that used to be employed and are increasingly are being cut in non-Union home-studios with very few musicians. Don't aim for studio work in LA or even in NY

(and Nashville is slowing down too with tons of competition) any more. The competition for the handful of jobs is fierce and living conditions especially on both coasts are terrible. Instead, start something in your own hometown. It'll pay more, you can be a lot more successful, and do more from there. END 1969.

CHAPTER 21. 1970.

Jan. 8 West. 1, RC. Artie Butler W.B.
1//8 Col. A, Dean Martin, Al Capps, Col.
1//9 Univ. Paris 7000, Helfer, Univ.
1//9 Annex, Count Basie, Dick Pierce, Bob Florence, Happy Tiger
1/15 Goldwyn, "Cheyenne", Helfer, Talent Fiscal
1/16 Goldwyn, "Cheyenne", Helfer, Nat'l General
1/15 United B, Greasy Bass Band, Ray Brown (our bass duets)
1/19 W.B. FBI, Wolfe, W.B.
1/20 Fox, Theilman, Fox
1/22 Univ. World Premier, Theilman, Fox
1/22 Univ. Airport Record, Helfer, Decca
1/23 Annex, Transcription, Jeff Alexander, Helfer, White Oak
1/23 Fox, Room 222, Theilman, Fox
1/26 Univ. World Premier, Helfer, Univ.
1/26 Col. A, Helfer, Col.
1/27 Sound, Bob Thompson ,Yada
1/28 Col. A, Keith Allison, Art Butler, CBS Records
1/29 Fox, Theil.
1/30 A&M, Tipton, Nilsson House Prod's

Feb. 2 Studio Center, Storefront Lawyers, Berardinelli, CBS
Feb. 3 Sound, Bob Thompson, Yada
Feb. 3 Fox, Theil. Room 222, Fox
Feb. 3 United A, Group and 1 Singer, Hal Blaine,
2//4 Sun. Sound, Joe - Tipton, MGM
2//4 Col. Gary Puckett, Helfer, CBS Records
2//5 Univ. TV Film, Helfer, Univ.
2/6 TTG, Stern Agy., Botkin-Stern
2/6 Harmony Hse. Girl Singer, Roxy Roth, Bob Florence, 4-Star
2/9 Para. TV Pilot, Murderous Davidson, Lyn Murray, Paramount
2/9 Sound, Group Bob thompson, Corduroy
2/10 Univ. "Dial Hot", Kellaway, Helfer, Univ.
2/11 Univ. "Dial Hot", Kellaway, Helfer, Univ
2/12 RCA B, Group, John Flores, Botkin, RCA
2/12 Gold Star, Elliot Fisher, Hi Lesnick Viking
2/16 Liberty, Artie Butler, - Dallas, Renaissance
2/18 Univ. Helfer, Univ.
2/18 TTG, Frankie Laine, Lanier, Bowen, Entertain Ind.
2/19 TTG, Frankie Laine, Lanier, Bowen, Entertain Ind.
2/20 TTG, Frankie Laine, Lanier, Bowen, Entertain Ind.

2/24 TTG, Jimmie Rodgers,Lanier, Bowen, A&M
2/24 Indep. Jingle, Allyn Ferguson, Berman, tal. Fiscal
2/25 Record Plant, Hedge & Donna, Jim Bond, Cap.
2/26 Record Plant, Hedge & Donna, Jim Bond, Cap.
2/27 Record Plant, Hedge & Donna, Jim Bond, Cap.

Mar 2 Record Plant, Hedge & Donna, Jim Bond, Cap.
3/3 Record Plant, Hedge & Donna, Jim Bond, Cap.
3/9 Unit. A, Mae West, Theil. CBS
3/10 Studio Center, TV film, David Shire, Berardinelli
3/11 Studio Center, TV film, David Shire, Berardinelli
3/16 Sun. Sound, Styner, Dirty Movie,
3/18 Record Plant, Dory Previn, Bond, Ent. Ind.
3/19 Record Plant, Dory Previn, Bond, Ent Ind.
3/20 Record Plant, Dory Previn, Bond, Ent. Ind.
3/19 RCA, Al DeLory, Bob Felts, Cap.
3/20 Dimension, Nancy Sinatra, Strange, Caton, W.B.
3/23 RPM, Ray Charles, Tangerine
3/23 W. B. Film, Kurt Wolfe, W.B.
3/24 W.B. Film, Kurt Wolfe, W.B.
3/25 W.B. Film, Kurt Wolfe, W.B.
3/26 RPM, Jimmie Lewis, Ray Charles, Tangerine
3/30 MGM, David Racine, Helfer, Magellan

Apr. 2 Disney, Bikini-Boats, Bob Bruno, Disney
4//6 Studio Center, Film, Grusin-Bernardinelli
4/9 Studio Center, Film, Grusin-Bernardinelli
4/7 Music Center, Academy Awards, Helfer, Helfer
4/9 Col. A, Union Gap,. Gary Puckett, Kellaway, CBS
4/10 Col. B, O.C. Smith, Art Butler, CBS
4/10 Sun W, Styner, Dave ? ,Hendon
4/14 Studio Center, Berardinelli, CBS
4/14 Record Plant, Bob Lind, Jim Bond, Doug Weston
4/16 Record Plant, Bob Lind, Jim Bond, Doug Weston
4/17 Record Plant, Bob Lind, Jim Bond, Doug Weston
4/16 Haselov's, spots, Artie Butler, Stern Agency, Tal. Payments
4/17 United, Hal Blaine, Wes Farrell Cap.
4/30 Record Plant, Bond, Doug Weston, Not Rep.
QUIT RECORDING. Only did Publishing Co. but began to teach, and then play seminars with Joe Pass.

8/4 Talent Payments, Mattel, 7250 Beverly Blvd, LA 90036.

9/5 Rec'd Phonograph Mfg. Royalties.
9/31 2 jingles, Talent Payments
11/13 Univ. Universal
11/16 Univ. Universal
11/20 Sound Factory, Jim Helms
11/23 Col. Gary Puckett, Chaiken, Columbia
11/23 Cap. !, Cap.
End of 1970 dates.

CHAPTER 22. 1971.

Jan. 4 RPM Ray Charles, Sharp, RPM
Jan. 5 Univ. Sendry, Univ.
1/7 West. 1,jingle, Thompson, Yada
1/7 Holly Video, Stern, This is Your Life
1//8 TTG, West. A, Stern, Tal. Pay
1/11 Univ. Sandy, Univ.
1/12 Para - M, Mod Squad
1/14 Para F, Brady Bunch, Frank Devol, Para.
1/15 Univ. Sandy, Univ.
1/18 ID Sound, Art Freeman, Janus
1/21 MGM - Fairfax, Us, Stern, MGM
1/22 Holly. Sound, Jingle, Chaiken, Chaiken
1/25 Palace, Pilot, Klein-Mancini, ABC
1/25 Bell Sound, Air West, Stern
1/26 A&M, Bobby Sherman,Len. Metromedia
1/26 H. Video, This Is Your Life, Stern
1/28 A&M, Herb Alpert, A&M
1/29 A&M, Herb Alpert, A&M
1/29 Para-M, unreadable, "Scared Stiff"?, Davidson
Feb.4 West. 1, Barnaby Jones, Artie Butler,
2/8 Mat?? Heart Ass. Klein, DAK
2/9 Holly Sound, Guerin, B/B
2/15 RCA A. This Is Your Life, Nelson Riddle, Tal. Pay.
2/16 Goldwyn, ABC Film, Nate, ABC
2/18 Larabie, Joyce

Mar. 2 Independent, jingle, Haskell
3/11 Holly Sound, Jerry Fuller, Fullness Mg.
3/12 Sound Factory, D'Andrea, Cap.
3/15 RPM, Ray Charles, Sharpe, jingle, Tal. Center Pay
3/17 Col. C, Al Kooper,
3/18 Col. C, Al Kooper,
3/20 Col. A, Johnny Mathis
3/23 Sound Factory, D'Andrea, Buddah
3/24 West. 3, Dennis Lambert, ABC
3/25 West. 3, Dennis Lambert, ABC
3/26 Alex. Haselov - Stern
3/30 Alex. Haselov - Stern

Apr. 2 Poppi, Fuller - D'Andrea Entertainment Ind.

4/5 Talent Pay.
4/7 United, Man & Boy fim, Berman, Martina
4/8 and 4/9 Fox, Fox
4/8 RCA, Stern, Tal. Pay
April Academy Awards, 8 days, Berman,
4/16 MGM, Man & Boy film, J.J. Johnson, Martina
4/19 MGM, Man & Boy film and Shaft, J.J. Johnson, Martina
4/20 Univ. Sandy, Uni
4/20 Whitney, Clark Gassman, Whitney
4/20 TTG-2 Glen Campbell, Capitol
4/21 Univ. Billy Goldenberg, Sandy
4/21 Western, Butler,
4/22 Col. A, Glasser, CBS
4/23 Poppi, Claudine, Glasser, Barnaby
4/29 Record Plant, Haskell, MCA
4/30 Col. A, Mathis, CBS

May 3 CBS Center, Jake movie, Bern-Berard. CBS
May 4 CBS Center, Jake movie, Bern-Berard. CBS
May 11 CBS Center, Jake movie, Bern-Berard MP CBS
5/5 Western, Smoky, Al DeLory, Cap.
5/13 Col A, Jerry Vale, Glasser, CBs
5/13 Para M.. Michel LeGrand movie Theme, Le Mans, CBS
5/14 Den. Lambert, Dunhill, Family Prod's
5/17 United, Motorcycle Movie On Any Sunday Dom Frontiere, Overture
5/18 United, Motorcycle Movie, On Any Sunday, Dom. Frontiere, Overture
5/20 United, Motorcycle Movie, On Any Sunday, Dom. Frontiere, Overture
5/21 RCA, Mancini, RCA-Randwood
5/21 RCA, Quincy Jones, A&M
5/21 Col. A, Mathis, CBS
5/24 United A, Film, Strange, Amer. Int'l
5/25 Sound, Art Freeman, RCA
5/25 CBS, Movie, Quincy, CBS
5/26 CBS, Movie, Quincy, CBS

June, 1 TTG, Gene Page, Ben Barrett
June 1, 2, 3 Col. Pic, Love Machine, Butler-Klein, Columbia Pictures
6/2 Cap. Neely Plumb OD, Sunflower
6/3 Annex, Qantas Jingles, Fortina
6/4 MGM-Fair. Mike Lloyd, MGM
6/9 Cap. Caven, Marjorie, Cap.
6/10 and 11, Univ. all day, Sometimes a Great Notion, movie, Mancini, Uni

6/10 Record Plant, Man & Boy, J.J. Johnson,
6/11 Record Plant, Man & Boy, J.J. Johnson
6/14 Col. B, Freeman
6/15 Record Plant, Man & Boy, LP J.J. Johnson
6/15, 6/16, 1/17 Heider 4, Johnny Hallyday, Criterion, Mercury (cashiers' checks)
6/16 Col. A, Farber, MCA
6/17 TTG, spot, Klein, Scott Textor
6/18 Sound City, Gary LeMel, Colon-United
6/21 Goldwyn, Goldenberg, all day, ABC
6/22 TTG, Stern, jingle, Tal. Pay
6/22 Decca, Film theme, Mancini
6/23 TTG, Chas. Kynard, Bob Shad, Mainstream, Red Lion
6/24 TTG, Chas. Kynard, Bob Shad, Mainstream, Red Lion
6/25 Poppi, Ern. Freeman, MCA
6/25 TTG, Artie - Ben (Motown, Ben called me didn't say Motown, I was turning all Motown down after I stopped 1970), completed date, Ben Barrett
6/25 Cap.Marjorie, Dave Cavanaugh Cap.
6/28 TTG, Ben, Ben Bar.
6/28 TTG, Ben Ben Bar.
6/29 Col. A, J. Fuller, Roger Miller, Mercury

July 2, West. Goodyear jingle, Malarsky, Yada (2)
7/7 W.B. Wolfe, W.B.
7/7 Cap. Caven. Cap.
7//8 RCA, This Is Your Life, Stern, Tal.Pay
7/12 Sun-W, Dory Previn, Bond, Un. Art.
7/16 Sun-W, Dory Previn, Bond, Un. Art.
7/16 Dunhill, Lambert, Don't Pull Your Love Out, ABC-Dunhill
7/21 RCA, Della Reese, Haskell, Avco
7/26 Fox, Cade Country, Mancini, Fox
7/27 Fox, Cade Country, Mancini, Fox
Took Time Off
Aug. 23 TTG, Jack LaLanne, Butler jingle, Jack LaLanne
Aug. 24 Paramount F, Davidson, Para.

Sept. 1, Annex, Fortina, jingle
9/3 Annex, TV Show, Bain, Patrick
9/7 Col. B, (NY), Freeman, GRT
9/8 Heider 4, Haskell, MCA
9/10 Para F,. Silent Running, Dana, Univ.
9/10 Cap. Nancy Wilson, Cavenaugh, Cap.
9/13 TTG, 2, Fortina, Qantas jingle

9/14 TTG, 2, This Is Your Life, TV, Stern
9/15 UI, Film UI
9/15 Cap. Nancy Wilson, Segal-Cavenaugh
9/17 Cap. Nancy Wilson, Segal-Cavenaugh
9/16 UI, Film UI
9/17 Western, TV Kurt Wolfe, Metromedia
9/22 RCA, Frankie Laine, Ray Barr, Chaiken
9/23 TTG, This Is Your Life, Stern,
9/24 MGM-Fairfax, Mike Lloyd, MGM
9/29 Goldwyn, Movie, Dom. Frontier, ABC
9/30 Goldwyn, Movie, Dom. Frontier, ABC

Oct. 1 Fox, Hammersmith, Butler
10/1 Col. A, Fuller, Bon(?) - Royale, Col.
10/4 Fox, Hammersmith, Butler, Fox,
10/6 UI, Bernstein, Owen Marshall, movie, UI
10/6 Sound, Goodyear Jingle, Thompson, Yada
10/7 RCA, Mancini, Klein, RCA
10/8 UI, Mccloud TV Goldenberg, UI
10/11 TTG-2, Kawasaki jingle, Jeff Alex. Cunningham-Walsh
10/12 Abbey, Mel Carter, Butler, Sceptor,
10/14 Sound, Goodyear, Thompson, Yada
10/15 Sound, Blatz Natl Beer, Thompson, Hada
10/15 Univ. Doctors, Prinz, UI
10/18 Cap. Billy May, Cavenaugh, Cap.
10/19 Fox, Cade's County, Rubin-Tom Scott
10/20 West. 1, Goodyear, Thompson, Yada
10/25 Univ. Goldenberg, The Duel (TV movie) UI
10/27 West. 2, Indus. Film, Morgan, RFG Assoc.
10/28 RCA, Della Reese, Haskell, Avco
10/29 Sound, Goodyear, Thompson, Yada

Nov. 1 RCA, Mama Cass, Golson, RCA
11/2 Blatz & Goodyear, Thompson, Yada
11/3 RCA, Marcus Welby, Ironside,Univ.
11/4 MGM-Fair. Mike Lloyd, MGM
11/5 A&M Roger Kellaway, A&M
11/8 West, jingle, Thompson, Yada
11/9 Univ. TV Movie, Univ.
11/10 Col. B, Ray Conniff, CBS
11/10 RCA A, Geographic Film, Caproff/Walter Scharf
11/12 RCA, Mama Cass, Benny Golson, RCA

11/15 Cap.Stan Freberg spots, Strange, Klein, DAK
11/16 RCA, Hank Mancini, Klein, RCA
11/17 RCA, Hank Mancini, Klein, RCA
11/18 RCA, Hank Mancini, Klein, RCA
11/18 MGM-Fairfax, Mike Lloyd, MGM
11/18 MGM-Fair, Oliver
11/19 United A, Fortia/Jerry Goldsmith, "Light" TV Film
11/19 West. 1, Blatz Jingle, Thompson-Malarsky, Yada
11/23 TTG, Piano Duo, Lloyd,
11/26 Independent, Rock Group, Lex Aznevour, Word-Waco Tex.

Dec. 1 Col. B, Ray Conniff, Collyer, CBS
12/ 1 Col. B, Ray Conniff, Collyer,CBS
12/ 1 Col. B, Ray Conniff, Collyer, CBS (triple date)
12/8 Record Plant, Quincy
12/9 Record Plant, Quincy
12/20 Sound, Bob Thompson, Yada
12/21 Univ. Bob Prinz, McCloud, U.I.
12/21 Western, jingle Bob thompson, Yada
12/27 Producer's Lab, Movie TV, Jerry Fuller
12/28 RPM, Ray Charles, Sid Feller, Tangerine
END of 1971

I was working less and less for a big reason. I simply didn't care anymore and had my hands full with a very successful publishing company, plus was enjoying our packed Concerts, that Joe Pass, Paul Humphrey and myself were playing - it was like real Jazz used to be, spontaneous and Joe knew we both Jazz musicians he felt comfortable with, we were successful together and also we all loved the concerts, and the great standing ovations. And due to a little teaching after I quit and doing seminars with Joe Pass and Paul Humphrey I suddenly felt like playing again. And even recording again later in the year of 1970. I turned down all dates I did not want to do, namely rock group dates, and Motown dates.

We'd fly to wherever, probably each do a seminar for a college or university if it was combined like that. We'd be taken out to dinner, and get a 1-2 hour nap and go play a good concert that evening. We'd hop on the stage not knowing what we were going to play, it was always up to Joe Pass, and we'd follow him. He might play an 8/8 soul-jazz thing or a Bossa, and then follow by something contemporary like "Look What They Did To My Song" and the audience would all roar, they ALL LOVED JOE! It was amazing. When I first published his book (Gwyn Publishing Co. Inc.) every publisher was telling me I was doing it 'wrong', that everyone wanted to learn how to play "rock guitar". I had to laugh at that, you certainly didn't need a "book" to learn how to play rock guitar. I got Joe's attention when we did that partial album with Chas. Kynard,

"Reelin' With The Feelin'" about 1968-69, and he talked about how he was on unemployment and not doing well. I was shocked, the finest guitarist in Jazz in the "unemployment line"? But I knew jazz had all but died by that time, still I didn't know how tough it was for Joe, the finest on guitar then until he told me.

We talked about his "new guitar book" he had just completed, with someone else's help. We deleted that person's personal additions so it was all Joe Pass, and came out with the classic "Joe Pass Guitar Style. I produced Joe's tape that went with the book. He was happy, for within one year my company paid him about $10,000 in royalties, the book had become a good-seller. We paid his co-writer helper too. I'm proud to say I laid it out myself for the page turns, and while I made sure Joe got double-royalties from the company, we still made good monies, due to smart discounts and amounts sold to our worldwide distributors and stores. My books were selling like crazy and soon, so were Joe's. I didn't take any money but paid good monies out to my employees, good benefits, and good royalties to my writers, to Abe and Sam Most, Clare Fisher, Artie Butler, Tommy Morgan harmonica books, and we issued Vic Feldman's 4-mallet vibes book and tape, Cat Anderson's high note trumpet book, on and on, did Emil Richards "World Of Percussion" book and tapes, Laurindo Almeida books, and brought out more of my written books and more of Joe too. With my initial personal hard work and start-up monies, the successful business would pay for itself as I expanded the Catalog.

So aside from appearing at Trade Shows, having our own Publishing Booth at a few, I didn't have much time (or much incentive) to want to do Studio work any more. I didn't see what was happening, that for the first time in the history of movie recording, many companies were opting to do their music scores elsewhere, Canada, England, and Europe, and they had great musicianship to do them there too. Hollywood, little by little, would soon not be the Movie Recording capitol in a few years. All that coincidentally to my decision to stop again 2-3 times - I had no idea that was happening, was into my own world of business and education..

Our Federation/Unions had upped the scale, as well as added to our benefits with the late 1960s new Pension Plans, and New-Use and Re-Use Royalty Benefits. Yet the movie and TV industry still had us to do their scores for them and it wasn't over-priced I didn't think. But between the machines and synthesizers being able to replace live musicians, the future didn't look so stable - it all diminished a lot over time. It took quite a few years before it all impacted Hollywood but it's never been the same since. The block-long Musicians' Union, Local 47 used to have both huge floors (the 2-story and basement reserved for rehearsals, the building was huge) office lights blazing with workers inside handling the contracts, working day and night times to keep up with all the 1960s and early 1970s contracts filed. After a later terrible fire-bomb, the stylish 1930s building had been rebuilt, but not exactly to its former beautiful glory. Today? Tho' it was rebuilt as large, work is now so scarce that barely part of the first floor works just regular day hours, not the overnight hours like in our time of busy hard-work.

Piracy also killed the record industry in the late 1990s, some of that impacted the expensive movie industry too until the piracy brigade (lots of money at stake there) enforced the Federal laws.....those high-employment days were over a decade or so after I quit 1970 recording to go play music and work my publishing company and enjoying teaching again. I literally trained my own competition from 1969 on and including all the younger musicians who played in the VIP rock bands (Bowie, Toto etc.), they needed to not only learn to invent bass lines, but also my method of picking. Most hits of the 1960s were done with a pick on the bass whether it was me or someone else, that was the sound! And have always enjoyed teaching (since 1949 except for the busy 1960s studio years) this time on Elec. Bass! And loved doing the seminars too. I never looked back until writing about it later. I missed seeing all the detrimental changes after I had finally quit mid 1970s. It was very sad later on to see what had happened.

The Musicians Union changed the nomenclature of "Fender Bass" name in the Directory to the new one on my first books "How to Play The Electric Bass" and professionals enjoyed the new name since then also. All the USA locals and Canada also changed the name to Electric Bass, a more-generic name. BTW, it never was called the "bass guitar". Only the Dano (Danelectro) was called the "bass guitar" since it's more like a low guitar, rather than a real bass. The Fender Bass was a real bass in sound and role also. The Dano Bass Guitar hasn't been in the book for many years now after decades of non-use. The Dano sort of died out late 1960s for recording uses. Danelectro did manufacture better instruments later on in the late 1990s, a friend brought a couple over and they were impressive with more quality. Still not a "real bass" but better.

Joe, Paul and I were had fun on our concerts, playing all styles following Joe's lead with his amazing great playing, and it all paid well too. Within 2-2-½ years, Ella Fitzgerald was calling Joe as did Oscar Peterson, and Joe was off for his 2nd and most-successful career. Paul was happy as he was burned out of 1960s recordings like I was -- we both felt like playing real music again. And we all had a ball - the young audiences loved us, loved Joe and we all felt "revived" from those times, it was fun. Later, Paul went off to join the prestigious Lawrence Welk Orchestra, and soon I was with the Hampton Hawes Jazz Trio. Hampton Hawes, the most-fav pianist of Miles Davis was at the Monterey Jazz Festival 1973 where we both judged the young school bands that year, it was beautiful to see him and work the concert together that night with the fine jazz icon guitarist, Mundell Lowe. I forget who was on drums but it sure felt good to play together. I stayed working with Hampton's Trio for about 2 years after that, and we cut an album at Fantasy Records too: Northern Windows (aka Northern Windows Plus now a CD). We had played to huge audiences of various ages, at the Pilgrimage, near the Hollywood Bowl, the Great American in S.F., many many Universities and Colleges (Laney in Oakland 2-3 times), a TV Show, and always to packed audiences.

Peggy my oldest was off to college at UCLA until she got married. Pete, once he got his day-job together, was still playing drums in rock bands. I didn't have to worry about the kids, they were all following what they wanted to do or close to it, but when Peggy got married, and

postponed her schooling for awhile - she moved to snowy Wyoming where her husband was stationed. Gwyn was growing up, not too happy in school, but California schools were changing then, she did much better after moving to Colorado in 1979. She was a sharp kid, and eventually got in the space-age In the early 1970s, I sent Anny home to the Netherlands to get married and finally have her own life. She gets Social Security now which helps with retirement.

Gwyn later had the employment of her dreams of working at NASA, when she moved to Maryland after graduating from College in 1980s Boulder where she had good job experience at the Space-Lab station there - 30+ years later she's still at Goddard-NASA Space Labs. Peggy had gotten a divorce and I was financing her going back to College for awhile, more on that later. She eventually did do great in the business world. My main concern for awhile in the 1970s, was Peter as so many kids were getting into drugs and dying when they played in rock bands. But he did very well after that one close-call. Busy? Yes, and I still did coffee.

DOC: The Dano.

Note: Much has been printed about the fact that Glen Campbell used the "Fender 6-string bass guitar" on-stage for his concerts. That is not the Dano 6-string bass guitar you hear on his hits of Wichita Lineman and Galveston. Glen borrowed my Dano (short for Danelectro) 6-string bass guitar for those hits, not the same bass at all. I never worked with anyone who used the Fender 6-string bass guitar at all on any record date in the 1960s and beyond. Just because someone plays a certain instrument on-stage is not an indication he/she used that same instrument on any recording....Studio Musicians 350-400 of us) with their fine instruments did all the recordings for the 1960s groups and artists.

>>>>>>>Rene Hall was the person who used it first popularly in the recording studios (Rene Hall made a name for himself first using the Dano as a solo instrument on his rock recordings from about the mid 1950s on. But everyone carried the Dano as you never knew if the producer needed a "Dano" from the guitar players.

It was considered a "bass guitar", hence a "guitar" not a bass, and the only instrument called that in the 1960s Hollywood recording scene which quickly became the recording center of the USA (and the world) about 1958 early to mid-1970s recording days. No-one used the Fender VI as it was called, a couple had them but they simply didn't get the Dano sound.

The Elec. Bass which I re-named later in 1969 with my first book "How To Play The Electric Bass" was always called the Fender Bass in the 1960s (hence a "bass", never tho't of as a guitar), never a "bass guitar" just to clarify here, tho' others called it a "bass guitar" a term Mel Bay, popularized with his "treble clef bass guitar" book, but it's always been a mistaken term, used mainly in the UK, Europe and Nashville and by others outside of Hollywood.

It was Rene Hall who played the famous Dano featured line on Ritchie Valens' "La Bamba" attributed to me at first, but I know I didn't do that, I only played background rhythm guitar on "La Bamba", that was Rene on that on Dano playing the opening line. Ritchie played his own solos.

Every guitar player in town had to carry a Dano in their car-trunks, as well as other guitar instruments, banjo and even a mandolin and uke. And.... every guitar player carried in at least two guitars, maybe 3 or 4 or more different guitars into every record date too.

I can remember sometimes carrying in as many as 5 or 6 guitars (soft cases!) on record dates I got popularly hired for: acoustic guitar, elec. guitar, acoustic 12-string guitar, elec. 12-string guitar, Dano bass guitar, gut-string guitar (classical guitar), and sometimes even banjo or mandolin.....when I got stuck playing the Fender Bass at Capitol Records that fateful day in 1963 when the bass player didn't show up, I reasoned "mmmm I'd only have to carry in ONE instrument if I played Fender Bass" and so I aimed for that as well as I knew the bass lines would soon be fun to play and maybe important to music in general, the lines I was inventing that no-one else could, or did play. It all seemed to easy at that time.

We never called it the "Dano longhorn" just the Dano. That was the only Danelectro out in the 1960s (that we knew of) and we considered it a poorly built cheapie instrument you had to fix up to even play decently for recording.....I replaced the pickup with a hotter more-potent pickup, and had a better bridge setup put on as well as decent hot strings and so used a hot pickup, better strings and better bridge assembly on it. Don't ask me what name, I have no idea now.

It's my Dano you hear Glen Campbell play his solos on on "Wichita Lineman" and "Galveston"....but it was later stolen when I accidentally left it in a parking lot after a record date in Hollywood (you're so sleepy living on 5 hours a night sleep, it's a wonder you could function at all after years of that kind of day-night work)....and it was never found.

The Dano was popular for awhile in the 1960s then suddenly it was out of favor in the 1970s, never to revive again as a viable instrument for recording. BTW, that's Barney Kessel you hear on Dano on most of the Sonny & Cher stuff we cut together - I'm usually playing those elec. 12-string guitar fills which was a vital part of their background, sort of fun for awhile but then also played bass later on. Barney wasn't there and I had to play Dano on the fateful "The Beat Goes On", when I made that discovery of how important a bass line is to the hit song, after inventing that line.

I used to have to wake Barney up for the take, the dates were all so boring sometimes, and we caught some zzz's lying on the floor too to do a quick cat-nap on the 5-min. breaks. The Dano was popular on the Sonny & Cher stuff for a short time and then it was gone. I remember when Barney stood up one day and said "I can't do this rock anymore, I'm leaving for Europe"!.....then they had me playing Dano for a short time, but I got busy on the Fender Bass then.

A few of the hits I played Dano on include:
The In Crowd - Dobie Gray
The Beat Goes On - Sonny & Cher (that's Bob West on Fender Bass and Frankie Capp drums) one of the Beach Boys hits I did Dano on too, others.

They hired me circa 1962-63 for playing Dano on hits, and that's why they stuck a Fender Bass in my lap when the Fender bass player didn't show up at Capitol....but everyone carried a Dano in their car just in case they were on a date and the producer or arranger wanted a Dano, no problem.

Also, by that time in 1963 when I first played the Fender Bass in the studios, the record co's were required most of the time to hire 3 bass players: The acoustic bass (string bass), the Fender Bass and the Dano Bass Guitar to get a decent bass sound.

There I was playing the Dano sometimes and having fun inventing extra lines, being different than the simplicity of the acoustic and Fender Bass playing the same lines together (or just the Fender Bass and Dano Bass Guitar) and I found it fun to play the extra framework notes I'd invent around the part to support the song and the singer, something I did on guitar sometimes too. Bass and guitar sounded good together back then on the same lines.

When I began playing the Fender Bass, it was fun and easy for me to invent good versatile framework lines to support the whole band too, whether it was a small group or larger band for a hit record. The record co's quickly noted all they had to do was hire ONE bass player then, saving themselves a lot of money and I was able to get even more inventive notes and better all-around sound. All they had to hire was one player with one bass.....the Fender Bass.

And about the inventiveness, the reason why producers in the late 1950s and early 1960s would seek out jazz musicians in nightclubs and loved hiring jazz musicians, is because the experienced jazz musicians not only had the finest cleanest most-experienced great-sounding clean power-house techniques for recording, but they could easily and quickly make up great lines once they learned how to dumb down to the easy rock styles....in short did what was required in a minimum amount of time to help create hit recordings for little outgo of money - we were all *time-savers*.....

Note: Jazz Musicians always work intimately with each other, every note someone plays affects what you play/invent and jazz musicians improvise every note constantly so to invent for rock and roll? A no-brainer for us once we got the idea of simplicity for rock. That's why we could invent, record and put a hit album together in 6 hours (with coffee of course), no sweat.

The technique, and choice of notes, as well as the role are entirely different from guitar which is a solo instrument, a chordal instrument and good for fills etc. in sort of the mid-range and top-

range level. The bass is the basement, the bottom of all those sounds and plays entirely different notes tho' some of the rhythms can be the same.

MORE on Rene Hall: http://thehoundblog.blogspot.ca/2009/06/rene-hall.html

CHAPTER 23. 1972.

Jan. 6 & 8 Amigo, Dave Herscher, W.B.
1/7 Fox, "Hot Rock" ,Quincy Jones
1/12 Record Plant Chas. Kynard, Mainstream
1/13 MRI, Film - Bob Alcivar, Screen Gems
1/18 MGM-Fairfax, Tommy Oliver, MGM
1/18 RPM, Ray Charles - Sid Feller, Tangerine
1/19 MGM - Fairfax, Richard Roundtree (Gene McDaniels), MGM
1/20 MGM - Fairfax, Richard Roundtree (Gene McDaniels), MGM
1/31 TTG, jingle, Stern,
1/31 MGM Fairfax, Richard Roundtree, MGM

Feb. 1 MRI, Film Bob Alcivar, Columbia
2/2 West. 1, Thompson jingle, Yada
2/2 Col., Percy Faith, (Lloyd Basham), CBS
2/9 Thompson, Yada
2/9 MGM Fair Don Costa
2/10 MGM Fair. Mike Lloyd, MGM
2/11 Fox, Film Jeff Alex - Rubin, Fox
2/11 MGM Film, Michel LeGrand, MGM
2/14 Univ. Mizzy, Univ.
2/15 Col. Film Ern Wilkins, Columbia
2/15 Hasalov's jingle demo, Butler/Stern
2/16 Univ. Bob Printz, Univ.
2/17 Univ, Bob Printz, Univ
2/17 United a, Frontiere Film, Klein, Screen Gems
2/21 Record Plant, Alcivar, Klein, Butterflies Are Free
2/23 Record Plant, Alcivar, Klein, Butterflies Are Free
2/21 RCA, Mancini (Klein) RCA
2/23 RCA, Mancini, (Klein) RCA
2/24 RCA, Mancini, (Klein) RCA
2/25 Univ. Goldenberg film, Univ.
Took Time Off.
May 17 Gold Star, Ern Freeman
5/18 Gold Star, Ern Freeman
5/24 MGM - Fairfax, Tony Scotti

June 1, Fox, Movie-Goldsmith, Fox
6/2 Fox, Movie-Goldsmith, Fox
6/2 Western,Goodyear jingle, Yada
6/12 Record Plant, New Centurions film, Quincy Jones

6/14 Western 1, Film - Paul Beaver, Talent Fund
6/29 Golden West, Lex Az, Ranwood

July 5 Golden West, Lex Az, Ranwood
7/5 Fox, Goldsmith, TV film
7/6 Fox, Montenegro ABC TV Film, U.A.
7/7 Golden West, Lex Az, Randwood
7/11 Univ. Ironside, Univ
7/13 Sun-West,. Styner, MGM
7/18 Col. A, Mathis
7/19 Western, jingles, Haskell - Stern
7/21 Ironsides, Univ.
7/24 Col. A, Johnny Mathis, CBS
7/31 TTG, Cosby TV,

Aug. 1, CBS Studio Center, Haw. 5-O TV Film, Haw. 5-O
Aug. 1 Para. M, Brady Bunch - DeVol.
Aug. 2 CBS, Cosby TV, Cosby
8/3 Univ. Ironside, MGM
8/7 MGM-Fairfax Mike Curb Congregation
8/7 Dunhill, Dusty Springfield
8/7 TTG, Bill Cosby TV, Cosby
8/9 TTG, Bill Cosby TV, Cosby, Chump Change
8/8 Columbia, Percy Faith, CBS
8/10 Univ. Ironsides, Univ.
8/11 ABC Dunhill, Dusty Springfield
8/14 Goldwyn, Dom Frontiere TV Film, Search, Overture
8/15 Goldwyn, Dom Frontiere TV Film, Search, Overture
8/14 Annex, Carl Fortina, Gremlin Jingle, Wolff
8/16 Valentine's, Dave Frishberg Jingle
8/17 MGM Fairfax, Mike Lloyd, MGM
8/17 Col. D, Percy Faith, CBS
8/18 Univ. Ch. 4 Movie theme, Quincy Jones, Universal
8/28 Univ. Bold Ones, Univ.
8/29 MGM Steve Bonner
8/30 Univ. David Shire, Univ.

Sept. 1 Sound, Goodyear jingle, Bob Thompson, Yada
9/5 Universal, Ironsides, Univ.
9/7 Col. Montenegro - Klein, Columbia
9/11 Col. Frontiere - Wolfe, W.B.
9/18 Sound, Bob Thompson, Yada

9/22 Fox, Rubin, Fox
9/27 Fox, Billy Goldenberg, Thursday's Game, ABC
9/28 Fox, Goldenberg, ABC
9/29 RCA, Mancini, Kurt Wolf, W.B.

Oct. 2 Univ. TV film, David Shire, Showdown, Univ.
10/3 Univ. TV film, David Shire, Showdown, Univ
10/9 MGM-Fair, Mike Lloyd, MGM
10/10 Heider 4 ,Scotti, Davey Jones
10/12 Col. Frontier, Probe-Search, Wolf, W.B.
10/13 Goldwyn, Across 110th St., J.J. Johnson - Richardson
10/14 Sound, Bobby Darin, Motown
10/18 Univ. Ironside, Univ.
10/19 Univ. High Plains Drifter, Dee Barton, Univ.
10/20 Sound Factor West, Hedge & Donna, Gab. Mekler
10/20 Holly. Sound, Glen Campbell, Lanier, Capitol
10/25 Dunhill, Julie Barry ABC-Dunhill
10/26 Dunhill, Julie Barry ABC-Dunhill
10/30 RCA, Scharf, Nate, Lonsburg
10/30 Univ. Pete & Tillie movie, John Williams, Univ.
10/31 Holly.Sound, Maxine Weldon - Don Lanier, Amos

Nov. 1 Holly. Sound, Maxine Weldon - Don Lanier, CBS
11/1 MGM-Fairfax, Vic Damone, John D'Andrea, MGM
11/2 Sound, jingle, Yada
11/3 West. 2, Mattel jingles, Piestrup, Piestrup
11/7 Univ. McCloud, Les Taylor, Univ.
11/14 Univ. Univ.
11/15 Univ. Univ.
11/15 West. 1, Piestrup
11/16 Sun. West, Styner, MGM Records
11/16 Sound Factory, Hedge-Donna ,Gabe Mekler GRT-Sunnyvale
11/18 John Wayne
11/27 TTG, John Williams, Rubin, UnArt
11/27 Record Plant, Richardson-Johnson, EK Corp.
11/28 RCA, John Wayne, Les Taylor, Bertell
11/30 Univ. McCloud, Lee Holdridge, Univ.

Dec. 1 MGM Records
12/4 Sound Factory, Hedge-Donna, Capitol
12/6 Sound Factory, Hedge-Donna, Capitol
12/8 Sound Factory, Hedge-Donna, Capitol

12/4 Capitol, Shawn, Mike Lloyd, GRT
12/6 Capitol, Shawn, Mike Lloyd, GRT
12/8 Capitol, Shawn, Mike Lloyd, GRT
12/4 Bolic, Ray Conniff, CBS Records (Bolic is Ike Turner's studio in Inglewood)
12/12 United B, Piestrup END of 1972.

I loved working for Billy Goldenberg, he could write great bass lines, fantastic scores, but still he wanted me to make up a few occasional bass parts, his music scores were amazing. John Williams was another great composer you knew was headed to more greatness with his fantastic scores, and he asked me to bring a bass book for his son too. His wife was beautiful, a lovely blonde lady who sometimes would come and listen to the scoring of the movie. Hawaii 5-O was fun to play the score of, that's John Guerin on drums. No, it's not the Ventures version at all, see it in my LOG, we did the TV version.

The Brady Bunch another hit TV show, yes did a few of those too, as well as practically all of Ironside, many more of Quincy's things like the Bill Cosby TV show where my music was blank and I had to make up my bass part - the first thing you heard on the TV show, that was fun. By this time producers had been saying "Carol you're playing too much, play less notes" on some record dates - the Hikky Burr thing (as the single was called of the TV theme) was a chance to let out some of that energy on bass. I loved working for Bob Prince too, another whose son was playing bass too. Did some nice Dusty Springfield hit dates with Paul Humphrey on drums. Dusty was there and we had a nice chat...she seemed so lonely, and down, glad I could cheer her up.....somehow I felt she didn't want to do recording anymore.

We also did some wonderful Roger Williams piano records, he could really play - had a great sense of humor with his self-deprecation, a very wise and wonderful person. Later on, I did a wonderful Colorado Springs concert with Roger who learned I was in Denver, sometimes in late 1980s or very early 1990s, and tho' I was still with TMJ pains, it was a wonderful two days for me there. And to play on-stage with Roger was even more enjoyable than recording with him, he's got such a nutty sense of humor, you find yourself laughing all the time being around him. A fabulous musician and boss. Am proud to say I helped him with his arthritis too, ginger herbs etc...he was very grateful. What a grand weekend there. Good memories of working with him, it's a joy to hear his records sometimes, his personality is there in his music.

Paul and I also were on many a movie and TV (Bill Cosby etc.) show together as well as we were touring here and there with Joe Pass doing our fun-concerts playing what we wanted to. He's always been a fabulous drummer and a nice fellow too, funky as they come but just as much jazz as you want to. While he enjoyed the Welk band, I know with Joe Pass, we all had something special for awhile.

About the filmed TV shows, with some you do a lot of recordings but with others, you do a few shows and they re-cut the music for the different shows -- for instance Mission Impossible was

only two sessions, for all the music. Each TV Show varies for the amount of different dates. I knew there was a different sounding bass player, a weaker version on bass (Max Bennett) on a few of the MASH shows (see my re-use stubs on that), and yes we get paid again as in Mission Impossible the 2nd one, if they use the music we recorded on the first TV show. But, as hard as the Musicians Federation works, sometimes they can't catch all the re-uses to pay out the royalties (it's not a lot), and musicians themselves have to catch them, and sometimes they go out of business (see document on this).

I did some Richard Roundtree (Gene McDaniels) things too, and a lot of great Henry Mancini (we called him Hank) great records too, many hits and some of his film scores too, excellent in music for movies. New Centurions was just a jam all the time, Grady Tate on drums, Harvey Mason percussion, and a blues-singer guitarist who made up some great funky stuff as he went along, Arthur Adams, a funky blues cat! Nice guy too.

I still was doing some Jimmy Rodgers things in the early 1970s, and Ralph Grasso a good guitarist and arranger, had a lot to do with those dates, nice music. Ralph did his share of studio work there for awhile too. I loved working for Vicki Carr, what a great natural singer "It Must Be Him!" etc. And the hit-maker Frankie Laine too, amazing man, from Jazz in the 1940s to the big 60s hits we did for him, You Gave Me A Mountain and To Each His Own, pop hits of the 1960s and early 1970s. A powerful voice. I loved working for Percy Faith, a great composer and good person. On and on Don Costa what an arranger some beautiful stuff for singers too. Michel LeGrand who at first using us, impressed with our performances of his fine *but sometimes tough) music, he had the charm of blowing us a kiss..... He didn't see the terror we sometimes had by just looking at his music. He had studied from the same Parisian Madame orchestrator/arranger Private Tutor that Quincy Jones and Michel Colombier ("Survivors" etc.) had also. His scores are long-famous now as are Lalo Schifrin's. Quincy Jones wrote some powerful different scores too, Heat of The Night, In Cold Blood both of which we did at Goldwyn, fantastic engineer at Goldwyn was Walter Gest, cleanest best sounds!

I got to laugh tho' about something one day on a Henry Mancini date. On a previous date, I slipped in a few of my signature slides on the bass, and Henry liked them so much he started writing them in. One day I decided I'd try the then-new roundwound bass strings. They were a little twangy, so I had to adjust for the sounds. I had them on reading my slides on a Mancini arrangement but Mickey, the engineer quickly stopped the take. "What in the hell is that awful sound coming from your bass Carol? It's a horrible sound!" Uh-oh, I knew it was from the slides on those new strings, ticky ticky ticky all the way up and down. The whole band now was smiling.... I begged an amused Hank Mancini to please give me 5 minutes (break) so I could change the strings back to flat-wounds. Whew, career saved. I still laugh at Mickey's shock through. He was a great engineer, very cordial and nice, but not afraid to speak his mind too. That was sure funny, and no more roundwounds!

I loved doing the bass for the Mike Curb Congregation recording It's A Small World hit we had - that's a great record, the singers were good on it too. It's always playing at Disneyland's water dolls of the world ride. The recording at Disney is so worn, you don't hear the bass anymore for along time now, but when it was new, my kids heard it when I took them to Disneyland early in the 1970s - they loved it - it was mom on it. And all the jingles always paid well, especially with the re-use fees, Plymouth, Ford, Goodyear, McDonalds, Mattel, Blatz, Bank of America, etc.

I had sold my house in Camarillo within the year we spent out there, and moved back to L.A., and eventually bought a nice home in Encino Hills, on Oldham St. The Publishing was still in my large garage, and Mary and a hired helper were coming to the house to work the company which was growing leaps and bounds thanks to new books added to the Catalog, and eventually I leased a nice business area in Van Nuys, in the industrial district, so it had room to grow. That was a mistake to be away from the business. I then concentrated more on the playing end and a little later I sold that home, to buy a home in Woodland Hills, to pare down some personal expenses, not wanting to take any salary out of the company, it was still growing.

Mary was good in her job and I paid her well, giving her a leased car to drive too, but things started going awry with a few iffy things charged to my credit card beginning about this time. I was to pay for my naive trusting later on, but for the year of 1972, the publishing was growing, thanks to the new tutors I helped others to develop and signed them at good royalties which was fair, and everyone was pleased, as I was too. Peter had moved on with his life, was working days and playing in his rock bands; Peggy had gotten married and moved to Wyoming with her husband who was in the tech field, giving up her hope of being a doctor. Gwyn was still living at home and doing better in the Woodland Hills school district, and I still had a lady come to help me with housecleaning as I had sent Anny home to Europe to get married. 1972 was the end of the Joe Pass concerts but in 1973, I soon would be playing/working with the great Hampton Hawes. END.

CHAPTER 24. 1973

Jan. 4 MGM-Fair. MGM
1//5 A&M, Percy Faith
1//5 A&M, Percy Faith (double date)
1/9 MGM-Fair, MGM
1/10 MGM-Fair, MGM
1/15 RCA ,Richardson, RCA
1/15 RCA, Richardson, RCA (double date)
1/16 RCA, Richardson, RCA
1/18 RCA, Richardson, RCA
1/18 RCA, Richardson, RCA (double date)
1/17 Gold Star, LG
1/23 West. 3, jingle, Piestrup
1/24 TTG, T&R
1/24 United, Piestrup
1/25 Univ. Bold Ones, Univ.
1/29 Western 2 DeLory, RCA
1/30 RPM, Ray Charles, Tangerine

Feb. 2 United, Piestrup
2//3 RPM, Ray Charles, Tangerine
2//5 TTG, Berman, Unart
2//8 TTG, Olympia jingle, Piestrup
2/13 Goldwyn, Nate Caproff, Tomorrow
2/15 Univ. Goldenberg, Univ.
2/21 W.B., Nature Film, Buz W.B.
2/21 Bell Sound, Berman, MGM
2/24 MGM-Fairfax Judy, D'Andrea, MGM
2/26 MGM-Fairfax, MGM
2/27 Sun. Sound, R. Party (?) Nilsson, RCA
2/28 MGM-Fair. Judy, MGM

Mar. 2 West.2, jingle, Caproff, Walsh
3/6 Sun-West, Styner, #1031
3/7 MGM-Roseman - Osmonds, MGM
3/9 MGM-Fair Judy, MGM
3/10 Amer. Oil, Shepard, Chic. Talent
3/14 MRI, Chaiken
3/19 MGM-Fair, MGM
3/26 MGM-Fair, Tommy Oliver, MGM
3/28 MGM-Fair, Shelton, A&M

Apr. 3 A&M, Shelton, A&M
4//4 West. 3 Markowitz
4//4 Fox, Fox
4/9 Bell Sound, Bob Zwern, Tal. Payment
4/24 Bell Sound, Bob Zwern, Tal. Payment
4/25 MGM-Fair. New Seekers,
4/25 MGM-Fair. Osmonds

May 3 TTG, Tommy Vig, CMC
5/12 MCA, Al Cooper.
5/17 MGM, Seekers, Mike Lloyd, MGM
5/18 Capitol, Big Band, Warren Durrett
5/19 Capitol, Big Band, Warren Durrett
5/24 Sun-West, Styner
5/24 W.B. Film Bernstein, W.B.
5/25 MGM-Fair. Lloyd, MGM

June 8 MGM-Fair. Gene McDaniels, Atlantic
6/10 Tommy Vig Concert
6/14 El Dorado, Lee Maggot
6/14 Bell, Swern jingle, Tal. Pay
6/19 Sound Market, Chicago, Publishing
6/27 MGM-Fair, D'Andrea, MGM

July 4 Granada Hills, Tom Vig Concert
7/5 Bell, Swern jingle, Tal. Pay
7/6 Bell, Swern, jingle, Tal. Pay.
7/11 Sun. Sound, Camarata, J.Ding
7/17 Univ. - Williams, Univ.
7/18 RCA, -Sharf, Nat. Wolper
7/23 Crystal, Robb Porter, Porter
7/24 Univ. - Williams, Univ.
7/25 Univ. - Williams, Univ
7/27 Sound, Thompson, Yada

Aug. 6-10 Fantasy Records, Cannonball Adderley, Joe Williams, Junat Prods
8/15 Univ. Prince "Newman", Univ.
8/17 Bell, Piestrup jingle, Yamaha ,Tal. & Residuals
8/17 MGM-Fairfax - D'Andrea, Pet Clark, MGM
8/18 De Barrio - Ralph Grasso
8/21 MGM-Fair. Costa, W.B.
8/23 MGM-Fair. Costa, Sinatra, W.B.
8/23 Bell, Piestrup, Tal. & Residuals
8/27 MGM-Fairfax, Gene McDaniels

Sept. 5 Cap. Al Martino, Barrett
9/12 Devonshire, Prinz, WCET Film
9/21 Record Plant Fortina, Overture
9/22 TTG, Chaiken, Shape of Things, Chaiken

Oct. 4 Bell, Zwern
10/5 Bell, Piestrup
10/8 Univ. Kojak, Univ.
10/15 Haji Sound, David Copperfield
10/16 Univ. Owen Marshall
10/16 Univ. ABC Movie
10/16 Dontes, Vig
10/20 MGM-Fair. MGM
10/23 Univ. Univ.
10/23 Dontes, Vig
10/25 MGM-Fair. Costa, Eydie Gorme, MGM
10/27 RCA, Bob Goulet, Ern. Freeman, MGM
10/29 and 10/30 Fantasy Records (Oakland)
10/31 jingle, Zwern Dixie Cup, Tal. Pay.

Nov. 1 MGM-Fair, Pat Boone, Disneyland
11/2 Covina Bowl, Tommy Vig
11/6 Bell jingle, Zwern, Tal.Pay
11/7 Bell jingle, Zwern, Tal. Pay
11/9 Bell jingle, Zwern, Tal. Pay
11/15 Bell jingle, Zwern, Tal. Pay
11/20 CBS Studio Center, Haw. 5-O, Berard. CBS
11/24 Vig, Bar Mitzvah
11/27 RPM, Ray Charles, Tangerine
11/29 Bell jingle, Zwern, Tal. Pay

Dec. 3 Sun. West, Styner, Rush Records
12/6 Holly Sound, Goodyear jingle, Thompson, Yada
12/7 MGM-Fair, Costa AM Jingle, American Motors, Cunningham & Walsh
12/10 Shelter Rec. Prod. work,, Cordell - Mary (Shelter) Leon Russell's co.
12/11 Fantasy Rec's. Cannonball Adderley, Junat
12/12 Fantasy Rec's, Cannonball Adderley, Junat
12/12 Sound Factory, Hedge & Donna, GRT
12/13 Shelter Rec. Prod. work, Cordell - Mary (Shelter) Leon Russell's co.
12/14 TTG, 6 hrs, Barbra Streisand, Marvin Hamlisch
12/18 W.B. Goldenberg
12/21 Columbia, Hugo Mont.
12/22 Music Recorders, H.B., Barnum

END of 1973 Dates

DOC: Feelin' Alright, The Way We Were, Wichita Lineman, Games People Play

I was asked tonight on a long-distance interview on Australia Radio what are my favorite recordings. The interviewer knew this is a not-so-easy question to answer but really the two I mentioned (aside from many others and a some of the Beach Boys stuff of course, and the Mel Torme "Games People Play" - see transcription in Bass Lines #4 book, re-cut bass part on "Hit Bass Lines" CD) were Joe Cocker's "Feelin' Alright" (a semi-hit two separate times of release) and Barbra Streisand's "The Way We Were" and of course Glen Campbell's Wichita Lineman. Interesting enough, it was the same drummer on both Feelin' Alright, and The Way We Were, Paul Humphrey who you also hear on "Joe Pass-Carol Kaye Better Days" on most of the CD and some on "Carol Kaye: Bass" CD also.

The ones Paul were on I liked so much were two entirely different records, styles of music and songs/singers. Joe Cocker is more latin-soul-funk and Barbra is all pop-heavy-duty movie theme stuff, both great in their way. And both were totally improvised on the bass parts.

I was given carte blanche as usual as to what I made up on Feelin' Alright and it was very easy as Joe Cocker was right there in the studio at Sunset Sound, singing his great performance vocals....like Ray Charles in a way, very honest, very soulful, who couldn't play well to that?! It has Artie Butler on keys, Paul Humphrey on drums, Laudir on congas and I think we got it in about 2-3 takes, and it was all improvised by everyone, not arranged. Many ask this, so will put it here: No, Leon Russell did not record the original piano part to Feelin' Alright, Artie Butler, famous composer did. Leon was on-tour some with Joe Cocker but he's not on the original cut.

More About Feelin' Alright, from the Forum:

A Great Bass Line

Hi, Carol-

This is my first post, and I have to say I love your site, in particular this forum. I have never seen an artist give of their time, knowledge and incredible experience so freely.

"Feelin' Alright" is pure bass brilliance. I played my take on this line with a band recently and it is always a fun one. One of the guitarists in the band came over to me afterward and said that he never understood why anyone would choose to play bass (over guitar), until he heard that song and really paid attention to the bass part. That is entirely attributed to you. Thanks for all that you do.

From Carol: That's really beautiful, please tell him I say "thanks"...it's always been one of my favorite times to record and am really proud of "Feelin' Alright" -- it has a special meaning to me. I'm so glad it's used in movies and TV shows. Thanks so much for your comment.

Joe Cocker appreciated my playing, he made sure my name was put on the back of the album,something very rare back for me then (1968) that didn't happen much to studio musicians. When they mixed it in England, all of a sudden the news about my playing started to happen, God Bless the English! I'm very proud of that recording which also stood the test of time and when Herb Alpert bought the master and re-issued it, it was a smash again in the early 1970s, and played on the jazz stations (like my Ray Charles/Ashford/Simpson hit of "I Don't Need No Doctor was too). Two releases with the same recording, amazing.

Normally I say (for jazz) do not work with transcriptions - they don't teach you how to improvise (altho' you'll get a lick or two off of them), but for bass parts, the way they were developed for the commercial hit framework, is important to study and learn from, especially since you know the actual hit recording, they're from that I played on in the first place. To form a fine bassline as a framework for the recorded song or even to play live, is critical to learn yes.....They will really give you the right feel for your own approaches to creating fine hit types of good bass lines for all styles of songs.

And yes, I like a lot of the Brian Wilson things we did, this is the other stuff that I think is memorable too.

And of course I loved the Glen Campbell stuff we cut too, Wichita Lineman, Galveston etc. BTW, Glen used my customized Dano to play the famous solo he did on Wichita Lineman (and also on Galveston, he again borrowed my Dano which had hot pickups, and special bridge setup on it, as well as better strings)....it was always fun to work for Glen, an excellent guitar player and good guy, wonderful singer..

Wichita Lineman is one of my favorite records. I got to improvise most of my bass line on that, and it has Jim Gordon on drums, fine drummer who also did "These Boots Were Made For Walkin' (Nancy Sinatra). I loved the composer of Wichita, Jimmy Webb, a lovely huge talent who also played piano on this date cut at Capitol Records. He did suggest a couple of bass notes to use, and it all worked - I played more towards the end to build excitement for the end-part. I tho't Glen sung especially great on this recording - lots of feeling on it.

The arrangement was just a chord chart and so I mostly aimed for the roots/chordal notes, making up the lines. They wanted me to make up an intro line, no problem, and I also made up a pentatonic fill into the I chord a few times, a lick that Al DeLory used, writing it for his overdubbed string parts. It sounds arranged, but it wasn't arranged. As many other composer/arrangers do, hiring the rhythm section to create and lay down rhythm tracks, and then copy our lines to insert into horn or string parts - it was common to get the rhythm sections to invent their parts, and using them later in arrangements yes - see my Elec. Bass Lines No. 4 book and Hit Bass Lines CD)....and it all worked well.

At the end, as usual, I gave it more gas on the long fade (16th notes) and Jimmy and I went double-time a bit. Jim was an excellent drummer and did many a hit record for awhile

before going out on the road on-tour in the 1970s. Glen loved my Dano and decided to use it to play his great solo on - it had the powerful pickup, good setup with good strings on it.

About Mel Torme's hit of "Games People Play" (extracted from my Forum) ....

Many have heard this before, so I'll cut to the chase. It was cut live with Mel singing (actually more like humming) the melody with a live band of the finest musicians (jazz) in town at Capitol Records. It was just inventing the bass line from chord charts, breaks indicated.

I instantly invented a proper (for that style song) easy-loping statement-answer bass line....but unfortunately, I couldn't hold the tempo and the weight of the horns and sleepy drummer (was out on the road with Mel and probably just tired) kept slowing it down. With that simple bass line, I couldn't keep it up-to-tempo and we got slower and slower for about 2-3 takes in a row.

Sweets Edison, jazz-great trumpeter was on that date and I remember he looked over at me and said "CAROL! Do SOMETHING!!"....I knew what he meant. So on the next take, I played that line - tons of boogaloo 16ths throwing in the kitchen sink, just trying to lock in the drummer at the actual push-groove tempo. It worked and about the 3rd set of 8 bars, I found a good line I should have begun with -- we swung and the band played it's dynamite stuff.

We completed the take and I ran into the booth where everyone was smiling from ear to ear. I begged for "another take", that "I could do the right bassline for the part" then. They replied, Mel included: "CAROL! That was the take!"

I tried to argue for another take and they wouldn't hear of it, saying they "got it" and they were happy. We finished the date, 2-3 songs more. And I went home thinking "I blew it, that thing will never sell" -- fortunately I'm not right all the time. It was a HUGE hit for Mel who later told me "Carol I made more money off of that record than anything else I ever recorded."

He was a wonderful man, very appreciative of musicians and himself a fine drummer too -- fine jazz man who everyone felt privileged to work for, me too. When I worked a symphony concert with him in Denver (I wasn't well but managed to play pretty good)...he proudly introduced me to the elite of Denver who attended that concert etc It was Denver and they probably wondered who the heck I was, but Mel was proud, he's great...love you Mel.

I miss him - he was just the salt of the earth as a person and an artist/musician and songwriter etc. Besides the hit tune above, I had an earlier hit with him with "I'm Coming Home", a soul-jazz type recording that was in the top 10, cut at Columbia's small studio - same place I did the Andy Williams hit recordings, the hits with O.C Smith and others too. That small studio is a great studio at Columbia (all the studios at Capitol were great too).

BTW, that line (which is in my "Electric Bass Lines No. 2" book) is on my "Hit Bass Lines" CD and has been sort of the gold-standard test for graduating bass players from a

prominent music college in Germany too. One fellow, a musician-student there, emailed me from Germany about 3+ years ago to find out my fingerings, etal. and any clues I could give him to ace it...he did great I later heard. Fingerings are now in the book too.

It's a good rhythmic study of statements-answers with a few double-stops thrown in - just all improvised off the top of my head. I appreciated what Rocco said, he's a good guy, fine bassist (Tower of Power etc.) whom I've admired and respected - we had fun chatting one time at NAMM. Good people.

The Streisand date was the first time we all worked a record date together as a full orchestra in years as they had been layering on record dates for quite some time. It was nice to see all the string players I missed working with on record dates, (outside of the movie studios), with strings, horns, in the big upstairs studio room at TTG with the great Ami Hadani at the engineering controls (he was in-between his trips to Israel to fulfill his Air Force commitment there, an astonishing man - he was a fighter pilot). We did this Dec. 14, 1973, with Ami the engineer, song-writer Fred Smith running the tape machines, I hadn't seen Fred since our days together early on 1957 at Keen Records, he wrote some hit songs "My Baby Loves The Western Movies", Peanut Butter, etc. I have the Musicians Union contract number for this somewhere too, will be in my book. Here's the hit-version of this recording (the film version doesn't have a rhy. section on it): Paul Humphrey drums.....
http://www.youtube.com/watch?v=GNEcQS4tXgQ

Marvin Hamlisch wrote the elaborate beautiful arrangement for the full orchestra, all in place but he wrote a very simple bland bass part - boom de boom, really nothing on bass, and that was it. He specifically asked me (he knew what I'd automatically do to his simple part) to only play what was written and was very adamant about that. So I did - for 32 straight takes which included Barbra singing live on every take.

The 32 straight takes in a row, it was frustrating as I knew what to do, he wrote great for strings, I did his bass part per his request which was simple but didn't support the orchestra, imo. It wasn't happening, the live recording simply wasn't coming off at all, nothing was moving in the rhythm section -- fine for a film score but they were aiming for a "hit record"....helping to create 100s of hot-seller records, you as a No. 1 call rhythm section musician know automatically what to do, but in this case, I did what I was told.

On the 33rd take, I just tho't to myself "to hell with it, I'm going for broke - I gotta get up in the morning, and this had taken enough hours already tonight" and I started to invent bass lines all over the place, of course just for the tune itself and the way she was singing it, it needed more in the bass framework lines and for the weight of the whole orchestra too - you have to stay out of everyone's way but compliment when it's called for. I wanted a hit too, and the tune was a great song -- the songwriter-lyricists to Marvin's song were there Marilyn and her husband Alan Bergman, very nice people, who wrote some great movie hit songs - we had some great chats over the years together on Quincy's and Michel LeGrand's famous film scores.

Paul Humphrey was on drums on this date (and on the Union contract too) and as soon as he heard me, he looked over and smiled and he changed his playing a little on drums too, and all of a sudden the ballad took off and grooved with taste. We knew "this was it" and it was the take - you felt it in the room. Everyone was so relieved. Barbra got one of the greatest hits she ever had. At the end of the date, the string players were crowded around her and I couldn't wait my turn to pay my respects, I had to run...so that's one of her biggest and finest hits. I remember driving home in a slight rainy night, feeling contented that we pulled it off (finally).

On this Streisand hit recording, I'm on the Union Recording Contract for this date done in Dec. 1973, and so is Paul Humphrey but Hal Blaine who tries to claim this, he didn't do this at all when in fact he had another "date for this same day" but has since learned about the actual recording date for us, and now claims it as "his" date, but he definitely is NOT on the contract and if you listen closely to the drumming, only a real jazz drummer can play like that, and Paul's style is very recognizable. Proof is on the Union contracts.

Please note: there's a 2-3 versions of Barbra Streisand's recordings of this on the web....most are the soft movie version (no rhy. section), not the hit-single version with a rhythm section. The only place you can hear our hit-single version is on the Essentials CD, that's where you can hear the hit-single version I'm playing on. I did not do the movie sweet version, a softer non-rhythm section version - the hit-single version is not in the movie. We cut the hit-single version after the movie was done. I don't know why they push the softer movie version (with no rhy. section) on cable but on live radio, all you hear is the right #1 single version that has a lot of life in it, we're on it, what a difference!

You can get a copy of my improvised bass line from a good friend/fan of mine who transcribed it perfectly. Berthold Basten is a fine professional bassist in Europe, here's his website: http://bertholdbasten.jimdo.com/ Also another thing, I got tricked into doing an interview on some weird two-guys' radio, it was live. And they manipulated me to make people think I was complaining about Barbra and Marvin, and nothing could be farther from the truth! These are terrible people who are not in it for anything good, but to slander and make people look and sound bad. Marvin wanted me to keep it simple on the bass lines for he wrote some beautiful string lines, I only changed his arrangement in frustration after so many takes. I have no such complaint, you do what you have to do to make a hit record - that's the professional's way. Not the phony stuff some childish stuff dirt-diggers try to get you to react to and say on the air.

The beauty of "The Way We Were" - a beautiful melody written by Marvin Hamlisch, with the depth of lyrics by Alan and Marilyn Bergman, is a song that will live forever.

Brian Wilson's music is a different style than those types of broadway-style tunes like "The Way We Were". But yes, the roles are the same. It's critical to have fine bass lines and playing on the bottom. I've been hanging out lately with a film composer, and we love discussing these things. His philosophy was and is, "do the bass first, that's the foundation for everything".

As is Alf Clausen's, one of my former students, with his great award-winning scores on the Simpsons, Moonlighting, early on some on Star Trek (ghost composing), etc. Big-band arranger and fine trombonist Mike Barone (Trombones Unlimited and Doc Severinsen's Carson Tonite TV Show used some of his charts too) and I got into a discussion about the bass. He said he tho't it set the pace, with fine time. I do know it takes both bass and fine drummer on dates to create a hit but yes, the bass player has to have the greatest of forward time sense.

And of course Quincy never had to say anything about it, I always knew he and others loved the bass, and had me up in the mix always. But not every composer *knows* or cares really, their focus might be on strings sounds. Hamlisch was an established fine composer and a wonderful person. He was cordial, and professional with all the musicians, a lovely man.

>>>> >>>>I found it curious that Hamlisch would specify that you play only his written bass part. Did he do this with other bass players who, in his experience, took liberties that weren't to his liking? <<<<

Please read in FAQs what it's like to be a studio musician and there's posts here of some of the attachments of data about that too. I cannot 2nd-guess what Hamlisch did with other bass players. But for a hit recording, the bass was critical, and that one was happily a hit for him.

It was quite well-known with all the arrangers/composers in those studio years that they got me (at that time on bass) to ensure a hit for if they didn't have a good bass part written -- by that time 1973, a few were writing good bass parts, just 2-3 of them tho', that I'd invent some important bass part for them which is what Benny Golson says on a phone interview for a public interview about my playing (see "Carol Kaye: Bass" CD).

Studio musicians never had to "practice" something many times to "get it" - we could play something in the studio 1-2 times through (if at all) and we had it even with spontaneous creating that was required and certainly for the powerhouse playing we did for recording. In the movie scores (and TV-film shows) recording dates, most of the time you don't even get a rehearsal, just do a take on the cue, you'd better play perfect or your career is in jeopardy.

That only comes with experience and talent as well as maturity on your instrument of years and years of top-pro playing - that's what a top-flight great musician can do and studio work is even more-specialized with the musicians studio-wise on gear and sounds for recording....

With studio musicians on a record date, you normally didn't have to do more than 1-2-3 takes in the studio. The extra takes were done for people in the booth trying to get it together or some other reason (singers singing live, or changes in the music or mike change or change of placement, etc.etc.)....

The 60s studio top musicians were from the chordal education which is why most could all invent something easily for hook lines, spontaneous head arrangements or whatever. This accent on chordal background is something totally missing in today's education. As interviews with a few of our group of arrangers and musicians proclaim, the groups themselves simply could not cut it as musicians. Recording is a very specialized business...it was our business cutting hits for everyone day and night for years in the 1960s and 70s.

from Carol:

TTG upstairs was just a huge studio, and there was a singer's booth next to the engineering booth, across the aisle from the main booth.

One reader wrote: >>>>I think it would be neat if you could meet Streisand now and share memories about recording that legendary song. It would probably mean even more to her now than it did at the time. I saw her up close once; if you'll remember she's a good friend of the Clintons and she came to town when the former president's mother died. I was amazed how small she is and I recall thinking " that voice, maybe the greatest of all time, comes from that small little lady". Wow.
(note something also was said about Peggy Lee vs. Streisand)

Carol:

I've worked for both Streisand and Peggy Lee. While Streisand is a top-notch excellent well-trained and experienced singer, and she certainly knows how to milk the lyrics and sing with a ton of meaning in the songs, Peggy Lee is more who I like to listen to.

Peggy was not only a jazz singer but a real musician and song composer too. She had her own musicianship skills and talents together in a way that most singers only dream of - not only being a great singer, rhythmic, a sense of phrasing with fantastic innuendos, and her composing skills...but she was sexy in her singing without even trying. She was a very real natural, and a great entertainer too with her subtleties.

I respect Streisand and her great voice for which she worked hard to get with a lot of training. I think her forte is also into acting and producing movies as well as her fine voice. They're two very different people.

I know Peggy wouldn't ever feel intimidated by anyone with her vocal performances anywhere...she knew (without arrogance) she was a real musician, that's the difference. I loved working for Peggy, a real icon in the music business. Her daughter is a sweetheart too.

More about Wichita Lineman: It was cut at Capitol Records, Studio 2....which is next to the coffee room and stairs. Glen was there singing, tho' I got it it was just a tracking date (voice to be overdubbed later). Al DeLory who produced Glen during those years, was in the booth. Jimmy Gordon was on drums, Al Casey on rhythm guitar, and Jimmy Webb himself (composer of the song) was on piano. We just had a chord chart to work from and they were trying to come up with a lead-in line...so they asked me to "start it with a pickup on bass"...and what you hear is

what I invented, coming off the Bbmaj7 chord into the F starting chord.....as usual on bass, you aim for the roots of the chords but one place, Jimmy stopped the run-down and suggested that I use 2-3 different notes in one spot...no problem, and it worked better than what I did.

You keep the bass line simple when the tune is especially good and add a few nuances here and there as a framework - you're there to make the singer and not to overshine them. I knew this would be a biggie hit....toward the end of the tune, I started doubling up on boogaloo types of 16th notes (see the transcription of my bass line in my book "Elec. Bass Lines No. 4")....and Jimmy was sharp, we grooved on out. Only a few takes of the tune did it.....

Am not sure who mentioned it, but Glen wound up borrowing my Dano bass guitar he knew about that had been on many a hit. He played the solo on it right there in the studio....Glen always had the greatest guitar chops and it was effortless for him to play it - my Dano had great action, powerful pickup, great strings and he loved it, playing his great solo. I felt good about this recording, the tune was fantastic, Jimmy Webb a beautiful person played and we all liked the date...the good vibes were everywhere on this. BTW, later on, Glen gave my housekeeper a thrill when he dropped by to borrow my Dano bass guitar to overdub his solo again on Galveston, once we cut that track.....he had asked me if I had my Dano with me, and I told him "you'll have to go out to my house to get it" and he did. Anny will never forget that...she was thrilled but of course I know why....Glen is a heckuva nice guy, just a normal good human being....I was very happy for him and the hits he had. Always pulling for him everywhere, good man, great talent and wonderful family man. Jimmy Gordon played some excellent drums on this, I think we all played good on this recording....

(NOTE: The Fender bass was always called that in the 1960s, Quincy Jones and a few others still say "Fender Bass"....it was never called the "bass guitar" ever in Hollywood and by professionals worldwide. The name changed after I wrote my first book "How to Play The Electric Bass" in 1969. The Musicians Unions everywhere quickly adopted the new name "Electric Bass" for their Musician Directories all over the USA and Canada....and it's still known as that in our Unions as well as by Professionals: Electric Bass was never called the "bass guitar", only the Dano was.

By 1974, I was out playing jazz concerts with Hampton Hawes, and keeping tabs on the publishing, still working hard at it as well as doing seminars and teaching. I wasn't paying much attention to studio work and really didn't care to do much studio work anymore. I did more the things I loved to do tho' it was all hard work too. I always liked to do jingles, "short and sweet" we used to call them and the royalties paid off big sometimes too for the reuses of jingles. Only the finest of musicians could do jingles, and it was good work as you tell from my LOG, work I did for many years since the beginning.

CHAPTER 25. 1974

Jan. 7 Western, jingle, Bob Thompson
1/11 Bell, jingle, Don Piestrup
1/16 MGM-Fair. MGM Records, Sinatra come-back LP, Don Costa
1/23 Bell, jingle, Bob Zwern
1/24 A&M, jingle, Artie Butler/Stern
Feb. 4 TTG, John Osekie, jingles
2/12 Bell, jingle, Bob Zwern
2/15 United A, Don Piestrup, jingle
2/21 United A, Don Piestrup,. Jingle
Mar. 1 Bell, jingle, Don Piestrup
3//5 Bell, Zwern, jingle
3/7 United A, jingle, Piestrup
3/15 MGM-Fair. Costa, jingle
3/18 RCA, 3 Hugo Montenegro, Dave Burke. I almost walked out of this date. Hugo who was at our Hampton Hawes club dates, was using, actually stealing our Trio musical ideas for the very same tunes he hired me to play on his dates which to me, was improper and morally wrong. Also, I was insulted over and over very badly by Hal Blaine with his jealous crap and I finally had enough of him, his ego and snide sarcastic misogynist ways. I finished this date, just barely playing it and cancelled the other 2 dates with Hugo. I'm not the only woman to work with Hal Blaine who disliked him intensely -- Corky Hale, also a great Jazz pianist and fine producer, publicly declared her disdain and dislike for him too, most men kept quiet about him..

3/21 Laney College, Hampton Hawes (seminar and concert)
3/22 Great American Music Hall Concert
3/26 Annex, Carl Fortina TV Film overdub

Apr. 5 South Dakota, Clinic and Concert, Hamp Hawes
Apr. 6 South Dakota, Clinic and Concert, Hamp Hawes
4/7 NBC, Nancy Wilson TV Show, Hamp Hawes
4/16 Dontes, Hamp Hawes
4/20 Great American Music Hall, Hamp Hawes
4/23 Dontes, Hamp Hawes
May 9 UC Santa Barbara Univ. concert, Hamp Hawes (opened for Jazz Crusaders)
5/12 Pilgrimage, Tommy Vig Concert
5/10 The Scene, Bev. Hills Jazz club - Hamp Hawes

June 12 MGM-Fair. Jingle Rex
6/13 Gold Star, jingle, Zwern
6/19 No. Texas State Bass Bass Clinic at Music Store, Dallas, Texas, concert at school.
6/20 Summit conference, C.B.S. "defects of Fender Bass", Factory
6/21 The Set, Bev. Hills club, Hamp Hawes
6/21 Mike Lloyd's House, record date, with John Guerin

6/26 Dontes, Hamp Hawes

July 3 West. 3, Bob Thompson, jingle
7/5 Great American Music Hall concert, Hamp Hawes
7/6 Great American Music Hall concert, Hamp Hawes
7/9 Univ. TV film, Fred Myrow
7/11 Bell, jingle, Bob Zwern
7/18 Fantasy Records, Hamp Hawes LP
7/19 Fantasy Records, Hamp Hawes LP
7/29 Channel 2 News TV Show, L.A. Hamp Hawes
7/29 San Francisco Auditorium, Urban League, Hamp. Hawes, Blackbirds on same show.
7/30 thru Aug. 4 Lighthouse, Hamp Hawes
7/31 West. 2, jingle Chaiken

Aug. 1, Bell, jingle Zwern
8/ 6 through 10th, Matador club, San Francisco, Hamp Hawes
8/14 Bell, jingle, Zwern,
8/16 Concert - Exposition Park, Hamp Hawes
8/17 Concert - Golden Gate Park, San Francisco, Hamp Hawes
8/27 United A, jingle, Tommy Shepherd
8/28 Angel city, jingle, Thompson
8/29 Cherokee, Film call, Jimmy Haskell
Sept. 15 Pilgrimage Theatre (L.A.), Hamp Hawes
9/23 Mike Lloyd Record Date
9/24 Holly Sound, Don Lanier, Glen Campbell, record date
9/26 San Francisco, "Eyewitness News" TV, with Hampton Hawes
9/27 Santa Clara School, Hamp Hawes
9/28 Great American Music Hall, Hamp Hawes

Oct. 3 Bell, jingle, Zwern
10/3 Golden West, jingle
10/3 Annex, jingle
10/13 Bach Concert - Half Moon Bay. Hamp Hawes
10/16 Citrus Concert - did TV Interview "Woman's Touch", and quit that night, Hampton.
10/24 Bell, jingle, Zwern
10/25 Gold Star, Record Date Hi Lesnick, 6 hrs.
Formed "Smoke Co."music group, my own group w/Grant Geissman, Rich Aaronson, my son Peter on drums, and Rinaldo Jackson perc.
10/31 Record Plant, Rex Larson ?, Record Date

Nov. 4 Amigo, Dave Herscher, record date
11/11 Bell, jingle Piestrup
11/11 Times Night Club, my group "Smoke Co."
11/15 Cerritos College Concert, Smoke Co.

11/22 MGM, Costa, record date, MGM
11/22 L.A. Museum outdoor concert, Tommy Vig
11/25 West. jingle, Thompson
Dec. 10 United Artists, Bob Sherrelle, UA record date
12/19 Capitol, Lettermen record date, Dave Cavanaugh
12/20 Holly. Sound, Glen Campbell, Don Lanier
END of 1974.

Only date in 1975 was "Rhinestone Cowboy", Hollywood Sound Glen Campbell - I've been told I'm not on that - funny as it sure sounds like me. It's up to you the listener, no contract.

In 1976. One date only: I did guitar parts slowed down for Quincy Jones at A&M for Brothers Johnson "I Heard That" hit recording, played back full-speed, it sounded like a synthesizer.

CHAPTER 26. PERSONAL - MAKING LEMONADE FROM LEMONS.

Into a brief marriage in 1976, I was badly injured by the man I had just married who smoked a lot of pot. He had head-aches he said (his "reason for smoking pot"), but he suddenly turned on me during an ordinary discussion about the music we played on the gig the night before. He went berserk for no reason and it came out, the jealousy, his prejudice.....even my little dog got injured and later I had to have her eventually put down.. I was knocked senseless and suffered a broken nose, eye injuries, broken jaw-joint, facial bones and teeth, shoulder and hip injuries. Only someone at the front door-bell stopped him. Gwyn had come home later that day - I kept her calm by talking to her. She was a wise 12 years old.

You could never trust that person again once that happens. He was sorry about it all - saying he blamed the drugs his friend brought as well as his friend's hate-talk about me for his attack - same person who attacked me out of jealousy before - sorry I ever helped his friend get work.

Being injured, I couldn't just leave right away, and he helped me to the doctor for treatment. A little later, when I could walk OK, Gwyn and I left, and he got served with papers for divorce with a restraining order.

With fortitude and a positive attitude, I tried to deal with several things then and eventually, due to extent of injuries, I had an attorney file a battering damaging lawsuit against him - I did nothing to provoke his surprise crazy attack. Gwyn and I moved back the house after he left, and battering papers served on him. Unfortunately he had taken some of my things too.

In physical injuries with spouses, there was a stigma in those days to always "blame the victim" or to ignore their complaints. I was having physical therapy and other medical treatments, dental visits, and was not a complainer, but had enormous pains and physical problems yes, which I thought better to try to hide. The prejudice was against women victims in those days. Even so, I felt it necessary to not disclose what he did also for his own safety.

After being served with divorce papers, he began slandering me with my fellow musicians and former work contractors. After he was served with the physical injury damage lawsuit papers, he finally left town. I eventually dropped the battering lawsuit 1-2 years later (a young Gloria Allred was my attorney on that, I do *not* recommend her) as it was costing me monies I needed for doctor and hospital bills - he wasn't making much money. This was the start of years of suffering from those injuries and dental problems, and Rheumatoid Arthritis.

About two years later when I conquered Rheumatoid Arthritis by juicing, taking herbs and the Dr. Bellew Vaccine etc., I was well enough to create a good Promo tape for the new Music Man company who just issued their new StingRay bass 1978. We got a good sound at Gold Star, and I hired John Guerin to play drums on it while I supplied the bass parts (and did the short sales talk on each different style music cut) and guitar overdubs too. A good young bassist I hired, Leon Gaer, supplied the good slapping bass cut. It felt good to play again.

In 1976 or 1977, after I was hurt, had been asked by Al Jarreau, the great Jazz singer to go on a European tour with him -- it hurt to turn him down, such a fine singer, and a nice person, a real fan of mine also, but I was injured and living in bed mostly. Al used to come to our Hampton Hawes gigs, it would have been a great tour to play for Jarreau. I had gone through more vaccine treatments and felt better when I was asked by Tony Orlando's manager about 1978 to please come to Las Vegas to fill in for his bass player for two weeks (who had been called back for a family emergency in South America). I was not going to miss this one.

Feeling much better, I accepted - I needed to play, and playing with this great band in Vegas would be nice, yes! With someone loading my bass and amp into the car, I drove to Las Vegas for Tony's big comeback show (without "Dawn") and barely got there in time to dress up and get on the stage to sightread the big-band show. To his relieved Manager, I made it just on-time.

It was exhilarating to play the show but a little boring after 2-3 shows, so I started to change the bass parts, adding in slightly different groove patterns to make the music groove even better. The drummer and conga player loved it, as did the guitar player and rest of the band - we grooved while Tony was out there knocking out the crowds who loved him and the music. The shows were fun, with Tony being the super entertainer table to table...sometimes I'd play a slightly reggae feel, or funk or whatever feel and the band just grooved - his songs sounded so good. It took a lot of energy to play every night, so I rested in-between.

Funny thing, at the last night party, he said "Carol you scared the hell out of me, changing your bass parts" (the original lines were extremely simple boop de boop lines) and I said "you should have told me!" I had tho't it was OK as he didn't say anything, everyone giving me the "thumbs-up" all seemed happy - Tony was actually gracious about it all anyway, it was an afterthought, he was thrilled his show, without the Dawn singers, went over so well, the audiences loved it all - we did all swing hot tho'. Anyway, an interesting experience, I never played Las Vegas before, a different arena, the band was super and everyone was terrific including Tony.

It was still tough going, I used herbs, a strict diet and juiced, it helped, and did a lot of acupuncture, ultra-sound, etc. too but still not good, dragging my leg, with head pains too. I had no idea I had a broken TMJ and broken teeth. I saw a noted dentist in Sherman Oaks, Dr. Imber who had invented a mouth-splint that helped me get out of much pain, tho' it cost me 1,000s of dollars. Today's cost? About $40. It was new then - and I was trying to "will myself well" with positive attitude, learning to chant, etc. and with acupuncture, chiropractor, PT, dental work, etc. Then the 1st oral surgery in 1979, and later discovery of broken teeth that had to be extracted, and I wound up in the Monterey area 1981.

Finally 1982 or so, in another serious attempt to play, I got a group together to play some gigs in Monterey where a friend had helped me move to. Haha, I had even used a nerve-stimulator strapped to my back on one gig, and it was fun to play, but went to the hospital the following day with bad pains - still suffering from TMJ - it was worth it tho' to play, and be myself again with good musicians, Scott Morris on drums, Paul Contos, etc..

You learn how to deal with pain, and learn that mind-control doesn't heal any broken bones. The trouble with getting competent medical or dental health in those times was that if you mentioned "beating", the doctors and dental professionals all seemed so interested in the personal side of you (as a woman), and not so much in the physical injuries you need treatment of....the more-prominent a doctor is in his field, the more interested they were in "why would a woman would marry such a man?" rather than treating the injury or injuries! After awhile, I learned to say "car accident to them" to get any professional treatments I needed. So much for doctors and dentists in Calif. And the poisonous drugs they used for RA.

Also, I found out you didn't dare talk to some people too. When just needing a friend I could trust, I started dating a musician who seemed sympathetic and a real friend, but this one had a drinking problem - I sure did attract them. One time around some friends, he was pretty drunk, and acting a little crazy - at that time he was trying to get me to do his housework for him hah! He declared, saying "Carol you're not sick, it's all only in your head, there's nothing wrong with you!" He really wanted me to "clean his house", the nut.....and I retorted, "Ralph someday you're going to die, and I'm going to stomp on your grave saying 'it's only in your head, you're not really dead!" Everyone laughed but he didn't, and I learned to stay away from people then, especially drunkards and dopers - who seem to only want to "use" a woman.

One nice moment in that tough time in 1976-77, I was on my way to my attorney's office and bumped into arranger Ernie Freeman who I always enjoyed working for. He saw me with my arm in a sling, not looking good - I didn't elaborate, but what a kind thing to say, his words lifted my spirits: "you know Carol, when you quit doing studio work, you left a big hole in the entire music business." I still miss Ernie, he wrote some great arrangements, for many including Sinatra too, a good man. It was moments like that I cherished and remembered which sustained me. Hollywood was a place where you "didn't make waves", you hid your emotions, it is a business-town, not really a charitable place, Ernie had a good heart.

About the same time also, 1977-78, the state of the music biz by then was completely under the thumb of the "suits", cold and with BS -- I had called Gene Page, another arranger-friend who hired me a lot, just to say hello, a friendly call. He asked me to do a record date for him, I said no that I was not in good shape, was still crippled.....he changed his tone then was all, saying "I'll call you right back." I was good friends with him, his brother Billy Page and sister Olivia, the whole family for years. But he never called me back - you see dozens of his dates in my Log.

So much for Hollywood and a few - see my story later on about meeting Melba Liston who actually knew Gene's arrangements when on some of his arrangement he didn't seem to know his own arrangement - her writings were on those dates. Melba was hired by Motown in those years to write arrangements, Quincy always talked about Melba, that I "should meet Melba" etc..

I was on my own and knew it especially with the next incident.

At that same time, when applying for my Disability from Hollywood Musicians Union Local 47, the President then, a very nice person, and admirer of mine asked "what happened, what

caused you to be so disabled?" He seemed sincerely concerned so I did tell him a little of what happened, we were always on nice friendly terms. After he heard a little bit, it was a huge change of manner then, he just seemed cold, and said something to imply that he considered it somehow "my fault" - a topic that was hush-hush in those days -- again, the male paternalistic attitude - sure right. I got my Disability and Pension finally after wrangling with him yes. Now I knew what women suffering from those attacks felt like, that's the way it was back then, even with most of the seemingly "smart broad-minded men".

I learned to never talk about it all. If you're a "victim", you're nothing in some people's eyes and can be easily manipulated. I learned *not* to be a victim, that doesn't help. But you are alone yes. Interestingly tho, occasionally, I'd meet a nice young musician Colorado who had married a nice lady who in her past, had that happen to her too. We'd chat and sort it out together, and I believe I helped them, it's always a case of victim-depression. This problem was more common than I thought. It makes you feel good to help to help others, tho' I'm not a counselor.

In L.A. late 1978, my daughter Peggy, divorced by now, but was pregnant and wanted to move to Colorado, and would I come with her? I was making the medical rounds in treatments, not doing well, so yes, I agreed. We left California. Gwyn, who had been living with Peggy during my tough times, certainly was *not* happy about our move. But it was the best thing for her schooling and she did well and had a better life of school and friends then.

Peggy gave birth to her baby about the time when I was in the hospital having my first TMJ surgery - a scary surgery that is close to the brain. The TMJ surgery didn't work well, and I had even more problems - it was a serious head surgery. Colorado with its two feet deep snow that year didn't help either, but Boulder was quiet and away from the Hollywood scene. Peggy had a beautiful little baby girl, and a rough birth. I eventually helped her with the baby, she was a good little strong baby. Peggy started attending University thankfully.

I met a nice friend in nearby Denver, Cherie Drury, an interesting career woman engineer who had even set up the boards of a few studios, including the famous one in the mountains, Caribou Ranch up in Nederland which was becoming an "in" place for most rock groups to record at back then. Carl Wilson had even called me for a record date or two there but I was home recovering and declined. I thought it strange Carl was trying to record on his own, not with the Beach Boys - and had no idea the troubles of Brian Wilson's at that time.

Cherie and I began to hang out a little, going to nightclubs to hear some music sometimes, and it was good company for us both. We leaned on each other, talking about our problems, and just basic girl-talk I had been missing all those years, she was a good sharp nice friend. Cherie later moved to San Francisco, and was Motorola's big brain for installing their then-new cell-phone broadcasting installed units in the Bay Area. Smart gal, she later helped me record a couple of my educational CDs. Cherie was a total vegetarian by the way and sure had the energy - she's married now for many years and happy.

With the after-surgery problems and terrible stab pains (nerve pains) in my eye, I consulted "naturalists" in the area, one of whom blew up a balloon in my sinus cavity to help eliminate the bad post-surgery pains....one balloon even "blew up" inside my sinus (to any reading this, don't ever have that done!), and pieces kept coming out of my nose for weeks. Fine...all I needed! Herbs seemed to help deal with the pain tho', and didn't hurt the kidneys. I had to be careful to maintain general health to fight the TMJ problems and the Colorado cold weather didn't help.

I managed to do some good teaching - the bass students were good and very eager to play the lines, and I even did 2-3 nice Jazz gigs with a jazz pianist there, Joe Keel who had a history of training singers, like Philip of "Earth Wind And Fire" and Diana Reeves, other singers in Denver who then had successes later. Joe also played good jazz, and I met another musician, a good drummer, Larry Thompson, and other nice musicians. The only main Jazz club in Denver, sort of a rundown bar in the lower city district, was "Chapultepec", it had a jazz atmosphere and was where most of the VIPs played. Haha, I got a kick out Joe Keel. He was usually "on the other line" when you called, and saying "I'll call you right back" - in Colorado that means "maybe". In L.A., a business town, they always called you right back. It's more lax in the mile-high city.

I saw Bud Shank there in a nice reunion, and later, Teddy Edwards worked there also with a couple of local musicians but I couldn't go..... I did meet a good bassist there Dee Minor, and also jazz string bassist Paul Warburton....so yes there were good musicians, good people there of course and Denver was nice and a pleasant place to live in, without much crime. Mile-high Denver started as a mining city and it felt very different - people loved to ski, they were more into sports too so it was a little difficult to maintain a music world there like there was out in California but they had good musicians yes.

I also hung out in Evergreen a nice mountain community where I met some friendly people Mike and Mary Stobie - Mike was a successful publisher and a good drummer too, I hired him to play drums on a singer's demo we did, he sounded good, was a nice guy, and his wife Mary very cordial too

I saw some people in Denver I knew from the NAMM shows, the publishers of the NAJE National Association of Jazz Educators (later called IAGE when it was International) Magazine, John and Rosalind Kuzmich who became my good friends. I had met them at a Trade Show some years when newly married. They were a great family, raising quite a few children, and I was grateful for their friendship. John, being an excellent journalist, did a good job on his magazine always having great articles for all the thriving Jazz Educators at that time. He and the organization based in Kansas I think helped keep Education on the mark for a long time for Jazz....we enjoyed many a nice dinner talking about education and music, and life in general. Strangely, no-one had time to do that in the 1960s or 1970s in L.A - I admired their religion too, the Mormon religion, their kids were well-behaved, smart and interested in things and did well in school, and had good manners - they were a hard-working good family.

I forgot to mention, I had gotten a call to do the "Women's Jazz Festival" in Kansas City in 1979. It was one of their first ones and the two ladies running it sounded very efficient and sharp too.

This felt like it would be a wonderful organized event, it was for a few years. It's really a tough task to book the right women musicians to play together in groups from all over the country, from different kinds of arenas, but that year I thought they did pretty well. The fine women jazz musicians were enjoyable to be around, and there were many male fans around too, yes! And there was a lot of press about us all, I did my seminar too.

I flew there, with my bass, and met some musicians right away, including Carla Raye, a fine bassist, and good to see Marian McPartland who I knew from our earlier 1973 week of Clinics at the Portland State University - who, with Joe Pass, Gary Burton a fine jazz vibist, we all had shaped up those rhythm sections to be much-better musicians, and later heard they powered their bands to be the best at their later concerts! Marian and I had had many a lunch, and we enjoyed our chats together. She's been a fantastic experienced jazz pianist for decades (originally from England), and had been married to Jimmy McPartland, a Dixieland icon trumpet player, one of the greats -- we enjoyed sharing our experiences - it was good to see her in Kansas City! Later on, Marian had a great radio talk-show with Jazz artists, she was popular!

There was also a musician there who Quincy Jones often mentioned to me many times, a fine trombonist by the name of Melba Liston who I met at the Jazz Festival! She was from Jamaica where she lived then, and was slightly crippled walking with a cane but still playing great! At our rehearsal, we were playing together in a nice combo, with two others who were fine guitarist Monnette Sudler, and drummer (percussionist) Judy Chilnick from Hollywood, also excellent. But try as we may, we were having some trouble with the pianist, who seemed a little arrogant and really couldn't play well, she was a little bossy too which was strange. No-one else was. Melba and I looked at each in disgust at one point, when she tried to "teach us how to read a coda"...we both forgot more music than that gal would ever know, a teacher from Boston.

Melba and I both went to the ladies managing the Women's Jazz Festival, begging to have Marian play piano with us....and they finally said yes on most tunes but one. We had tactfully but strongly described what was happening with the Boston lady. We celebrated by being up all night talking, having a good time, Melba, Cherie and I, lots of stories and laughing too. Melba was telling Cherie and myself of the times when she was writing charts in Hollywood for Motown. I couldn't believe my ears....she said they kept her supplied with drugs (why she was sort of lame by then) she knew everyone there I knew....and we started singing some of the instrument lines and riffs in the Motown tunes, including some of my bass lines, she knew quite a few! Mainly the Gene Page charts! I always tho't it was funny when we'd ask Gene about certain notes, if they were correct on his Motown dates. He'd hem and haw as if he had never seen his chart before...it took a long time before he'd find the right spots to give us any answers. Gene Page could write yes, but sometimes I wondered why he didn't seem to know some of his own charts.....Melba wrote them!! It made sense then!

It was all quite revealing, and sad she had to earn her monies that way, but a drug habit yes, is never good - glad she kicked it long before this. I liked Melba and it was enjoyable to know the bond we had. We kept in touch for awhile until we both started moving around. Cherie, my good friend was knocked out by this connection of Melba and myself...she helped me on that

trip also. We always encouraged each other and had spent many nice times together, a real friend.

The next morning, Melba, Cherie and I walked into the auditorium, and on one side, the lady piano teacher was bawling like a baby, because her playing time was "cut" to one tune with our set (thanks to the ladies in the office) -- Marian was mostly taking her place. Wow...I tho't "if the guys could see this now!"....men don't cry, why is she bawling? Melba was hurting, I was hurting with stitches in my mouth ear to ear, we weren't crying, and this gal is boo-hooing! Anyway we had a good concert, the audience packed the auditorium and loved it; the Festival ladies made money, thankfully, and I could hardly wait to get home, it was time to leave. Go home to my students in Boulder, a nice university town with health-food restaurants, with grocery stores that even had scanners. Colorado at that time was technically way ahead of California and healthier! They had drive-up windows for health food! California still doesn't have that today. Colorado schools were better too! I was grateful for the Kansas City experience - said our good-byes, and Cherie and I flew home.

From Colorado, I would travel to L.A. from time and time, and on a trip in 1981, I fell in with some business crooks, friends of a then-powerful Tommy Tedesco who had bought into Howard Roberts' GIT-MI School ('borrowed money' I heard). Tommy seemed glad to see me when I came down to see him play a gig, and it was a wonderful welcome to see so many of my bass fans with their greetings also. I seemed to be more popularly well-known in 1981, many who loved my bass books and my company Joe Pass's guitar books too - it was wonderful to speak with many good fans there.

Tommy walked over, and was super-friendly wanting to make an appointment for "us to talk about some business". I met with him a day or so later, and he seemed truly concerned about my "health" so against my own judgement I did tell him a little what happened 1976, the attack, etc., a mistake. He knew Warner Bros. was distributing my books and was asking about that too, and listened to my complaint about them too, about the royalty cheating. He asked if my "ex husband was around" (after "no"), he then said he could give me some good advice - this was all very personal and nice. The wrong time, wrong person to talk business too, my situation really hurt my judgement. I hadn't kept up with the changes in L.A.

With Tedesco's encouragement, I met with his book publisher friend, a publisher of a small but an aggressive and seemingly popular company, who had a very impressive sales track record for being so new at it. They were friendly, and it was apparent they were very busy with worldwide sales, and I was sold by their friendliness and activity, they seemed to have respect for me and their sales-talking encouraged me to sell my book rights to them. This was kind of small-business deal encounter was new to me, but I thought maybe they were right -- I'd do better with them than with Warners' royalty-cheating. I thought I'd get a better accounting with them, they seemed honest enough and didn't Tommy ensure how good they were? I signed a contract with them for my company "copyrights and masters" which yes I had the power to do that in spite of the Warners distribution deal, it didn't have anything to do with selling my rights.

I thought I knew what I was doing but in actuality, I jumped from the frying pan into the fire. I got taken badly in a bad business deal with them, which proved to be the case later. I did do a seminar at Tommy's (it used to be Howard's) GIT-MI school, and it was a success, all seemed OK but yes a little strange there as a few teachers, good ones, had quit...all in all, I was glad to do a seminar, the students loved it. And I left to go back to Colorado.

I never heard from the publisher who was supposed to immediately send me the balance of the monies they owed me. It was about 2-3 weeks later, and their promised check never came. When I called them about it, asking for their "promised payment," they hemmed and hawed, and finally just laughed on the phone - they weren't going to pay me..... I remember, it was with apprehension I demanded my company back and they'd get their $2,000 down-payment back from me....they laughed even more and said "no", you sold your company to us." The tone now had dramatically changed to one of "sucker"...I had been set up.

I called Tedesco from Colorado and begged him to please talk to his friend to give me back my company, but Tommy was cold and personally threatening to me "don't bother me again or you'll be sorry" etc." something like that. Getting angry, I said I was calling Howard Roberts to tell him what happened, that this was crooked -- he laughed and said "Howard's the crook". I called Howard Roberts and told him what happened on the phone, we were friends for years and I thought maybe he could help. I told him what happened, but that seemed like the first he knew about it. With a long pause on the phone, he quietly said "Tommy's the crook Carol..."

His response told me in few words, I had been naively drawn into something rotten -- I didn't know there was a split between Howard and Tommy about the school. Howard had found out from me about my crooked deal.....somehow it must have been tied together. Tommy kept wanting my bass books and guitar (Joe Pass) books, and now Howard knew it, which didn't help me, but at least he knew he had to protect himself. Good God. I wish I had known there had been a "split", everyone had been so quiet about what finally transpired later when Howard's books weren't used anymore, and then following with other MI teachers who were writing their own tutor books. I didn't know that and stupidly trusted what was said.

Howard had been very kind on the phone (and was kind to me later too) but I felt he didn't know. There were numerous pics of Howard and the school with all seemingly happy and doing "well" in magazines. All seemed good. I never learned more and didn't want to know more, I had enough of my own to take care of.

With the bad business deal of Tommy's friend, I had lost everything, and more, about that time same time early 1980s, Pres. Reagan had even dropped my Disability, same as what happened with 10s of 1,000s of others. It seemed like it couldn't be much worse. At some point and I can't remember just when, I had to sell the only prized guitar I had left, my Epiphone Emperor, needing money. Thankfully, it was to a great luthier in Laguna Beach who took good care of it, and the price was fair as it needed fixing, restoring it from wear from the recent moves.

I consulted an attorney in Colorado but didn't have a lot of money to sue with, so he said "why don't you just let them have it, and hope to get a little bit?" He was intimidated by the tough attorney they had.....another attorney playing footsie under the table with the opposition. Yes that's common with a lot of attornies, people have no idea of. I had to wait years until I had the money to later sue with to get my company back.

In the meantime, I was grateful to friends in the business, one, the president of the largest publishing company in the world, Marty Winkler of Belwin Publishing Co. Marty, a great fan of ours when I played with Joe Pass, was aware of the crooked deal - he heard what happened, and personally told me on the phone, he had quickly put the word out to all publishers in the world "don't buy Carol's Gwyn Publishing, she was cheated by so and so" so that stopped them in their tracks. They couldn't even use my publishing company at the GIT-MI School either They just gave me $2000 and thought because I was crippled and in pain, that I was stupid and they could get away with stealing my company. Thank God for good people, Marty was a wonderful friend who I had previously helped also about his Arthritis. God bless people like him who try to make sure others are helped when they needed it. That's good business too.

In the meantime, Peggy had to drop her University classes (she was a 4.0 average), her hopes were dashed then to ever graduate. I was crippled, and broke, all I had was a small Pension and food-stamps, and even my disability took years to restore. She went to work to support herself and baby. Her baby had a problem from birth and needed good care. I helped Peggy find the right lady for help, and eventually drove back to California where I found a young attorney to help me, an intern attorney mentored by my friend, divorce family attorney Michael Angelo Pontrelli who had earlier helped me with a problem with my ex, David. Mike didn't do that kind of attorney work, and so his intern did it. It was the right move for me, thankfully to Mr. Pontrelli. I forget the name of his intern, a sharp nice young new attorney who spent much time on a complicated case to finally help. It was still a mess for awhile.

How much Tedesco had to do with it I'll never know - the publisher was a friend of his. "Victims" of any crimes, whether it's personal body harm, or business losses, tended to live in denial for awhile, disbelieving what happened, it's very un-nerving to deal with I've been told - but when you over-trust people you think you "know", that's what happens. I do know that the GIT-MI school had serious competition in those years. The Dick Grove school was actually a better school overall, most of the finer Jazz musicians were signed up to teach there.

Dick, a fine arranger, had started a music school which was increasingly popular in the Valley. He had great in-the-field jazz musicians such as Joyce Collins, many other very fine jazz teachers. So that must have added to competition felt at GIT-MI. I did notice also that the later former MI students I inherited from my seminar there, seemed very unhappy at MI, and they told me about the program MI had about their "ability to get taxpayer tuition loans" too tho' it wasn't an accredited school for education, only for the loans. That the students were encouraged if they couldn't pay, just to "default on the loans" then too, that it was OK to do that.....there was a lot of talk and changes with that school I learned later and I stayed away from it all.

Luckily, in a few years, I got my disability restored thanks to my appeal to Nancy Reagan, a Beach Boys fan, God Bless her. And the food-stamps, my pension, and an occasional student payment, I would manage to teach, it all helped so I could afford to sue. Before that tho', I had gotten my book-stock back from Warner Bros., that's another interesting story of this saga:

After losing my company, going back to L.A. for a short while, I finally settled in the Monterey area 1981, while lawsuits were being worked on. My pianist-friend from Phoenix, Vi Stafford lived in Capitola with her children nearby, so I rented an apartment nearby - it was good to reconnect with our friendship..... I had spoken to another good friend Bob Bain, guitarist of the Carson TV Tonite Show Orchesta about my business being stolen. He gave me the name of Bushkin as an attorney to see, who yes, was very nice, very personable about helping me with the Warner Bros. case, and assigned it to one of his attorney partners.

Also my young intern attorney advised me on the royalty monies due me by WB, a slightly different aspect of it all, and being a very sharp sincere sympathetic person, he said "since you don't have much income right now, why not talk to the Federal Legal team about suing for the *dumb cunt* remarks Tommy Tedesco had made to you at work at Universal Studios?" He added that I was due some redress under the Federal Harassment Law - he encouraged me to do that, the only cost was a filing fee, and so I did. I then recovered some money from Universal Studios to live on for awhile thankfully. It was pretty widely known, the kinds of sexist digs Tommy Tedesco used to do to me which usually didn't bother me. I'd sometimes answered back like "you're kinda sexy for a fat guy" (he grew to be enormous with his obsessive eating), and the guys would laugh....but he got worse, I just chalked that up to guy talk. I didn't know it was harassment, he loved to be a clown and was tolerated.

My pianist-friend from Phoenix, Vi Stafford lived in the Santa Cruz - Monterey area (Capitola) with her children nearby and it was good to hang out with Vi, my Phoenix musician-friend who I shared many a good afternoon with. I settled in to teach for awhile and had some good students, Bill Laymon, etc. teaching always seemed to put me in the best of spirits, it was always wonderful to see my students succeed in any style of music, and of course it was rock in the 1980s, many went on to carve out great careers for themselves, I was happy for them.

One year while in Monterey 1983, Peter, who had been working his day job and playing gigs, brought up a lovely pretty lady to meet me, saying "we're getting married", and it was a beautiful wedding. They've been together now for 33 years, I was so glad he found someone nice, smart and pretty. Gayle had been a singer, and the two got along great -- she had a home-clothing alterations business, taught some too, and eventually years later, they adopted some children after being foster parents for awhile. Gayle then did educational teaching, and Peter still played in bands, and doing his unique art-work for Mattel. He was a natural in computer art-related skills. They lived in No. Hollywood for bit before moving to the high desert. ----------
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While I was teaching in the Capitola area, a former student came to take some bass lessons from me and we got to talking -- it just so happened at that time, he was working at the very

Warner Bros. Publishing Co. in New York City, who was the distributor of my publishing company (and shorting me in my royalty payments, purpose of why I tried to sell my company rights in the first place). I asked him if he knew anything about what was going on with WB...he said he'd check when he got back to NYC, and the head office of W.B. Publishing Co.

I took a trip down to see the West Hollywood offices of Warner Bros. Publishing Vice-Pres. on the Sunset Strip. I had been speaking to their accountant over time, Marco, a music fan and a very helpful accountant, striking up a nice friendship on the phone also, we knew each other fairly well. My intern attorney also pointed out something that was due me by Warners upon reviewing our contract. On this trip to LA to see W.B. I took the copy of our distribution contract and confronted the Vice President of W.B. Publishing saying I'm not getting my fair share royalties from you in the past, and I wanted my book-stock back per contract.

The Warners Vice-Pres. called and got a quote for the cost of getting my book stock back. But I said, "you never paid me for the $100,000 worth of book stock my company shipped to you in the first place according to the contract. So either pay me, or you owe me the unsold book stock per Contract Agreement!" pointing out the contract stipulation buried in the contract. He was stunned, a nice man with a pipe, name forgotten now. I personally liked him but also knew he would be hard-line in business.

He called "the accountant," my friend Marco - the VP didn't know I knew him. When Marco came through the door, I held my finger to my lips (shhh), and so the VP with his pipe staring at the contract, introduced us "I want you to meet Carol Kaye, owner of Gwyn Publishing Company, Carol this is Marco our accountant" -- "hello Marco, nice to meet you" etc.etc. He asked Marco, explaining the "dilemma"..... "is this right that we owe her this money? I tho't since she wanted the book stock back that she owed us $20,000!"....Marco studied the contract for a short time and finally declared "no, we owe her!" (thanks Marco wherever you are, you're a good honest man, and a gentleman!)....so yes, they owed me the book stock, 1000s of books. That put the wheels in motion to send my 1,000s of books back to me in payment according to our Contract. They owed me and I was told to expect those boxes of books any day then - they would be shipped to my Monterey mail address.

Days passed, nothing, I received nothing. I was in touch with my attorney, Johnny Carson's attorney (Bushkin firm) my attorney, Bushkin's right hand man who was supposed to be over-seeing my books being returned to me, but he hadn't done anything. I heard nothing from him, a familiar event all over again.

Then I got a call from my former student at W.B., NYC, "Carol I have some bad news for you, what they're trying to do with your books....they're trying to dump them at 75% off discount to Europe, selling them as fast as they can, so they won't have to ship you ANYTHING!" Incensed, I still had a weapon. Earlier in Colorado, at the first trouble with royalty payments with Warner Bros. my daughter Peggy had told me (while in Boulder 1-2 years before) how to find any wrongdoing that W.B. had done....."they screwed you" she said, "they've screwed

others too -- you'll find it all under Public Domain in past magazine articles and books at the University Library." And that's what I did.

I did my research - It was tedious work for hours each day, I was sort of blind in that painful eye, and dragging my leg, but that didn't matter.....I xeroxed what I had found at the University Library. I found a lot of bad illegal stuff W.B. had done over the years, some very bad business things. I also learned by scanning the magazines that the Fed had been interested in busting up Warner Bros with a possible anti-trust suit - it wasn't exactly public news. BTW, an aside: I had to look up their co-partners on their deals too, DC Comics, Franklin Mint, the Chris-Craft Yacht Company, Amex etc. were all very clean companies, and really, there was no evidence of anything bad about them. What a difference. It was refreshing to know many other businesses were very good honest-appearing businesses.

One of the businesses who I called and spoke to, Harcourt Brace Jovanovich Publishing Co. which supplies the school text books nationally, was exceptionally stellar. Mr. Jovanovich, the man I spoke to on the phone especially was cordial, and I gave him some information I had found about W.B. concerning his company, he was grateful and offered me some advice too.....he thanked me and wished me well. I wish I could have met him, his long friendly and personable chat meant a lot to me, he was a very nice executive. ----------
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Back to Monterey and W.B.....I had many pages of printed out research done at that Colorado University Library, so I took the worst information sheets of it all about W.B. and with the really serious P.D. stuff, I pasted that on the *outside* of a very large manila envelope, underlined in red --- the other P.D. (public domaine) bad stuff pages I put on the inside, and mailed the envelope Special Delivery Air Mail overnight delivery.....with my letter stating "I know about your illegal attempt to sell my books at 75% discount to Europe trying to avoid shipping them to me as contracted. What you are doing is ILLEGAL and breaking the LAW. I'm about to go on Channel 4 San Francisco Television News and talk about how you are cheating me, and badly treating me. I WANT MY BOOKS PER CONTRACT NOW!!"

It went to the President CEO Steven Ross. Yes I knew the people at Channel 4 in San Francisco, I've been on there before, and yes I would have done it. I waited then.

All hell broke loose the next day. I didn't have anything, no money, nothing, what did I have to lose? Yes, I knew the publishing business can sometimes be a little dangerous.....these are not lightweights, and hurting you would pose no problem with them, and try as you may time after time, you will get nowhere dealing with them on a "nice basis" - in their minds, anyone "nice" was weak.....also, I remembered what Johnny Mathis said one time. We always liked to chat, philosophy whatever. I had asked Johnny one time, "how'd you get so successful in business of music when it's such a tough business?" I'll never forget his answer:

Mathis replied: "I learned early on from someone else to 'keep going', and soon you'll find someone who will say 'yes' instead of 'no' to you." Simple.

The next day after I sent that manila envelope to Stephen Ross, CEO of Warner Brothers NYC, I got home from the store and heard my student's recorded phone message first: "Carol, you won't believe this, but your books are ALL on the truck to you and it just left!" OK so far, good……And my attorney's message next, in a very shaky voice? "Carol….uh….uh….we got ..uh .your books ...uh back for you." a few more words and click. I don't think he charged me for that call, he sounded so scared - and knew it was me, not him, who did it. Within a day or two, I got the boxes of 1,000s of books, put them in storage, and started going on my many selling trips then.

BTW, after that, I did make one more trip to LA to the Bushkin attorney office, I had to go there for something and waited in their gorgeous huge 3-story ceilinged office, the most luxurious attorney office in West Los Angeles you ever saw - it looked like a movie set. Reading a magazine, I soon heard some people chatting in a room nearby. I over-heard the name "DeLorean", and a few words of "banking" etc.....and a little later the DeLorean drug-dealing scandal case broke out in the newspapers. Interesting, you never know how close you are to people like that by being in the music business.

The boxes arrived, I had my books. Another thing, I did tell a tech friend in Santa Cruz also, about W.B and what they tried to do to me, blah-blah-blah. I had heard later on, that the tech had friends in another company who was also distributed by W.B., they were over 60% of W.B. sales: Atari, remember them? And I heard that they weren't happy with their dealings with W.B. either. They soon took their company away from W.B. interestingly.

BTW, also because of my case, the W.B. studio, Amigo in No. Hollywood off Vineland (see it in my LOG) got shut down for good. Evidently some income monies were not handled right, not sure, but there were some shenanigans there too. Also, I had heard that the Vice Pres. in NYC who was handling my publishing company unknown to me, was trying to make his own side deal with someone else using my company and including using a few other companies contracted with W.B. - a no-no. I didn't know this before I had broken with W.B. After my dealings with Warners, I heard the VP got his notice very suddenly one morning at W.B., and had to clean out his desk immediately -- he was fired on the spot, and had a half-hour to get out. He had been with W.B. for 18-20 years. It was the world of big business alright. All I wanted was my books back and to stay away from such people.

But also, I remembered the poor fellow who also "sold" his business to Tedesco's publishing pal. He told me he lost everything too just like I did, but he couldn't handle the horribleness of it all and committed suicide. I had offered sympathy to him when speaking to him at his bank job one time, he was a nice man and appreciated my caring about him while he told me his whole story, similar to mine - he knew I got screwed too, and he couldn't believe it……it was awful for him. I encouraged him to stick with it as much as he could. He had to be hospitalized for his deep depression, and it wasn't long after I left for Monterey, I heard he killed himself sadly. I felt so badly for him. Cold business crooks causing all this and we got fooled because we believed them. Living away from L.A. I didn't know about this latest wave of crooks there.

I went on selling trips with my books, driving all around the country, selling my books for extra monies. Those were tough trips fighting the pain and traveling so much, but they were also fortuitous trips too. I wasn't walking well but I could drive the car yes.

Peggy came to visit me in Monterey, to encourage me to move back to Colorado to help her with her daughter and she didn't have to say it twice. I still wasn't able to play much so I moved back, loads of books and all, with help from a former student who with others, loaded the truck and drove it to Colorado. I had had enough of crooked California, one person dying, and I barely got my books back tho' it was nice in Santa Cruz/Capitola, I wanted to get back to a place that cared about people, and back to Peggy to help if I could with her daughter..

I filled my days earning some monies selling my books to my former dealers in many states, traveling and learning from people, what they were saying and thinking all over the country, re-establishing old ties with my former vendors, music stores who were excellent customers etc.. It was good to see old friends too, from Boston to NYC and Florida, from Houston (where a nice bass player lent me his house to stay in when my car broke down), to Minneapolis (Biddy and Ann Bastien), from LA to San Francisco (Cherie Drury), and Seattle. I wasn't in the best of physical condition, but I think the driving helped me have a better attitude. Sure, trips were tough at times, but I made some money too. Sad tho' to see some towns all over, with factories shut down which had almost died out. Shocking actually, the country was changing.

It was sad to see the changes 1980s and 1990s. I had made that trip with the kids in 1969 when the kids and I passed through the Detroit areas, and factories were still going strong then but not in the '80s. Some smaller towns in Texas were almost completely abandoned, buildings all shut down, factory plants shut down, some were almost ghost towns. But talking to people enlightened me what was happening all over the country. I cherish today all those visits with good people from all over the country.

When you live in the Hollywood area, you have no idea what is happening in the rest of the country, it's so insular. Hollywood and the entertainment business is mostly very secretive too, there is not much real honest interaction with anyone tho' it all looks "glamorous" and "social", it's really not. Some phoniness yes, it's necessary for business there. Everyone has to protect themselves about their business deals and very few can really trust anyone. IMO, some of the stars in Hollywood, especially when they make a lot of money and are a "success", might tend to think they know what's happening with the rest of the country. Yes I know, I'm being catty here, but sometimes imo that's the thinking around Hollywood. Others just make the money and leave town to live some place else, it had gotten so strange later on - money powers shifted.

In my opinion, because of all the glamour, unless you're a sort of nobody talking to people all over, it's difficult to know what is really is going on elsewhere, you're really not a part of everyday living when working and living in the Hollywood area, most were in the same sort of work-eat-sleep mode I used to be in - strictly working.

There are some people in Hollywood who will smooch and tell you anything if you're rich and famous enough so how would a "star" know about the rest of the USA? It's a world where you usually pay a shrink to be a "friend", someone you can trust to talk to. But also in eveeryone's defense, most are very business-oriented, none are petty like small towners. They're always doing business with the eye on a positive success mode, you can't beat that kind of top professionalism. Musicians I think have it better as basically, we're more in touch with people's moods and ways of thinking but still Hollywood is cut-off from the real world.

When I questioned myselfin late 1960s, asking Earl "what are we doing this for?" (Earl said "for our kids"), I wasn't happy with my life in the studios...and so I saw a couple of psychologists -- one fell asleep, and wouldn't admit it, so goodbye to him. Another was the wife of "Festus", Ken Clarke, real name is Charles Wagenheim, and his wife is Lillian Wagenheim, a wonderful couple. Dr. Wagenheim made more sense and was nice to talk to for awhile. For a short time, I did see another psychiatrist in the Palisades area out Sunset Blvd., Dr. Harrington, but he believed in pills and just being your "friend". He was the doctor for Marlon Brando, and other stars. Harrington was a friendly man, a former navy man, but that didn't help at all tho' you have a few laughs, I just wasn't cut out for constantly seeing a psychiatrist.

When I attended 2-3 AA meetings, that helped me get some answers - that was real-life, tho' I'm not a drinker. Being unhappy musically and worn out, soon, I just stopped doing Studio Work the first part of 1970. I was physically tired and couldn't ignore that anymore, I was working too hard. My life had taken on a different meaning then. Getting my kids through any tough periods was crucial. Looking back to all of that era, I think by traveling later on also, I experienced something that few in Hollywood know or experience talking to real people, finding out their true feelings and what really was happening away from Hollywood. I even managed to make it the adventure it was, tho' scary sometimes, I wasn't a spring chicken in the 1980s, around 50 and disabled.

One time on a lengthy sales trip, I stopped in New York City during the crime-wave period they were having there. I have to laugh as I had my Mustang car filled with boxes of books in the back-seat, front seat, and trunk, but, I forgot to lock my parked car when calling on Manny's Music Store downtown NYC across the street. It was around 1PM and parked in an iffy downtown area, an area not quite safe in the late 1980s. I went back to the car after enjoying a good chat with everyone, selling a lot of books, and was surprised to see I hadn't locked it. But, no-one had touched anything. Guess they're not into reading! NYC wasn't the only crime place to visit -- sometimes I'd get lost in the wrong areas of cities like Philadelphia, Chicago too, pretty scary late driving in the early AM hours and getting lost in the extremely poor older-tenement areas, they weren't movie sets, that was real. Glad I had gas. What am I doing here?

After Monterey, I had stayed with Peggy in Colorado until I had my own little home just south of Denver from where I did my sales trips. Not being able to play much, I still managed to do a memorable Denver concert with Lionel Newman - it was great to see him again! My Fox Studio boss of so many pictures. I also got to play at the same Concert-hall later with Mel Torme.

Both concerts were with the same wonderful Denver Symphony, a great orchestra in a beautiful place. What a lovely man Mel was. We had fun on-stage when he sung, he sat in and played drums with me in a jam-session. The elite crowd loved him, he introduced me to them, tho' I could tell, they didn't know what to make of a "woman bass player" he bragged about -- this was Denver, but nonetheless, Mel was proud of me, I appreciated his special kindness. That's when Mel told me that his "Games People Play" hit we recorded was such a money-maker for him, and that he appreciated my playing on it. What a wonderful man.

I saw Nelson Riddle when he came to Denver, and hung out with him too after his Frankie Avalon theater concert. Nelson bragged about his recent triple bypass heart surgery, pulling open his shirt to show me the huge scar. He was happy, on a roll, enjoying being well again and was Frankie Avalon's music director at the theater show. One of my bass students played at that show in Denver, and we all went out for dinner afterwards, Nelson and his nice lady friend, and he was in high spirits, feeling good after a successful concert.

He and Frankie Avalon were eating, smoking, drinking -- we all were enjoying the evening dinner. For me, it was wonderful to be around the music people again - to feel sort of whole again. We got silly too....when Frankie Avalon told me how many kids he had (10 kids!), I scooted my chair away from him .....asking him "is it catching?", we were laughing cutting up. Frankie is a nice man, and made some compliments about my playing on his early hits (the Beach A.I. pictures with Annette Funicello who I also recorded with at that time). It was a nice time. Sadly tho', I heard Nelson lived only a few more months, maybe one year or so. Howbeit, I think he was determined to have fun in his life, no matter what. Bravo, Nelson, a fantastic arranger and a lovely man.

I also hung out with Ray Charles who came to Denver. I went to the back door of the theater during his soundcheck in the afternoon. They all knew me, were surprised to see me, and when Ray heard my name mentioned, he cheered up, me too, it was like old times! This was about 1988. Ray gave me a big hug, and even hummed my "I Don't Need No Doctor" bass line of his big hit saying, "Carol I couldn't ever find anyone to play that like you did", a real compliment. He was having some trouble with the PA fellow at the large theater but still sounded great, with his great band. I chatted with the bass player who said he learned out of my books, a nice sharp fellow, very tall person, fine bass player, the band sounded good, and we kept in touch some for awhile. Later, the bassist became the Bass Educator at North Texas State I'm happy to say.

I left the Ray Charles' rehearsal/sound-check early, the cold snow was not good for me - and cherish that last time around Ray and being back "in the music business for a minute" not really, but Ray Charles treated me the same as always, I'll never forget it.

I know Brian Wilson was appearing at a local book store, think it was the same winter and snow was packed outside - ice on the roads. I called the store saying my name, that I was Brian's bass player (wondering if they believe me! Denver was another world)..... but the man said "you still have to wait in line (in the snow) to see Brian Wilson." I wrote Brian a letter instead, with no reply. I had called Hal Blaine, or he called me I forget which. We talked about Brian

and I asked "is something wrong with him? I didn't hear back from him" Hal just said "he's crazy" - mmm that was strange.....and later I heard about the doctor and how ill Brian had been. Then I saw Brian on the TV news, he was angry about something Mike Love did. From that, I knew he was not "crazy" what Hal said, but was just going through a rough patch - that was the Brian I knew so well. I figured he'd be alright, he was righteously angry on TV. Later on, harmonica player Tommy Morgan verified to me how the doctor used Brian - he had done dates with Brian at that time..... "Carol you're completely right - he was being used."

Later, I drove into Denver to see someone else I knew, and got a big welcome from Lou Rawls, another face from "home" in snowy Denver -- it was good to see him, too. We had known each other since the 1957 Sam Cooke days -- he always hired me for his record dates, on guitar then bass. He was happy then for he had had the "You'll Never Find" hit and I was happy for Lou, always a great person, great singer, and it was always a pleasure and fun to work for Lou.

Drummer Frankie Capp came to town for a gig with vip bassist and photographer, Milt Hinton and his lovely wife Mona - we had a great time chatting. Milt and Mona were nice people, and fun to hang out with them both, and it was good to see Frank too who loved Denver. A couple of TV stars were along too. Later I also saw my former buddy Ray Brown playing in Denver with Gene Harris, the fine jazz pianist, Roy Haynes on drums, excellent! I wanted to have dinner afterwards with Ray, he asked me to wait. He had a bunch of great fans, nice ladies waiting for autographs and pics etc., after his gigs. He bragged that a few of them could even scat-sing his solos too. They adored Ray, I don't blame them - he was a charming person, full of humor, fun to be around. It was good to see Ray, always full of enthusiasm, even when he was worn out from the gig.

I loved Gene Harris' playing, a great Jazz pianist, he always smoked on piano...he was living in Boise Idaho at that time in the 1980s. It was nice to speak to him again and he remembered his album we all cut at Fantasy Records, early 1970s with Ron Carter on elec. bass, think it was John Guerin on drums, and I was on guitar -- believe me, Ron did not like to play that electric bass....in the studio I had gone to help Ron adjust something on it, and we got friendly. Being such a big-name on jazz bass, he turned out to be a really nice person, and we enjoyed our conversation...good man, and what a fine jazz bassist. We even jammed a little bit, I still could play some guitar and it felt great. I don't know how Gene's album at Fantasy Records did, but it was a nice album as I recall and it was super to catch him in Denver with Ray Brown too. Real gentlemen, nice to see Roy Haynes again too, what a trio! Gene Harris, Ray Brown, Roy Haynes.

My friend Plas Johnson came to Denver 2 or 3 times to play the private Gibson Jazz Festivals in Denver too. He had some friends there also, and I'd pick him up for a breather at my place for an hour or so before playing time, always good to see him, someone from "home", to catch up on any news too, especially from his wife Carol too. Their kids did well btw, good kids, Stephanie and Eric. I was around when their first child Stephanie was born, they had their poor days too, but had done well thanks to all the work Plas had done in recording, he's probably the most-recorded saxman with his solos.

One year, a friend and I caught the wonderful Frank Sinatra Birthday Concert in Denver. Irv Cottler and I had dinner together the night before the concert. He was a welcome sight to see, we had recorded some great commercial dates and films together years before - Irv Cottler one of the greats always. Even with his badly-damaged arthritic hands, he played and sounded great, laying down his famous big-band drum groove on the Sinatra concert.

Frank Sinatra did some mesmerizing stage vocals as usual at the concert, in fine form, and the orchestra, many from L.A. were there - it was a great show with fantastic music sounds from Frank and the band. It was the first time I ever saw a Sinatra concert, and saw the magic of having the audience in the palm of his hand at his performance in that packed Denver arena - I think it was his 75th Birthday concert. Afterwards, as a kind of a treat, we rode with part of the band in a double-decker British tram-bus to an exec's estate home, to have pizza...lol. My girl-friend and I did see a gold toilet tho'. Bassist Jim Hughart was along too, good to see him, and we had a nice chat. Good to see so many I knew from LA, Bill Miller also. Irv Cottler said he was glad to be working with Frank. I had heard earlier he had lost his pension monies in a liquor store venture with a partner, but Bill Miller told me Mr. Sinatra quietly helped him and got him back on his feet again, bless Mr. Sinatra. Irv was on a roll, and sure grooved! .

I managed to teach a little tho' hands didn't work well (TMJ) but enjoyed a few good students. A nice fellow Jim Lillo from Rhode Island, a good bass player, came out for lessons, some Denver locals too, Dave Stalheim who did some nice local playing gigs then, he built a nice patio redwood covering for my home. I drove down to Colorado Springs a few times to visit with Johnny Smith, a VIP wonderful guitarist and owner of his music store there for quite a few years when he and his wife Sandy retired (from NYC) to Colorado years before. Always great to see them and chat some, he'd stock his store with my books too. Johnny gave everyone a thrill many a time in Denver by playing a Jazz gig there too with his beautiful guitar sounds. Johnny was especially great with chordal solos, always nice to see him and Sandy.

Peggy worked hard, climbed the executive ladder at U.S. West where in 1983-84, she assisted her boss, Larry McCormack, head of U.S. West, in separating the Baby Bell Telephone companies in that famous breakup. Peg said "Mom it could have been so much worse" even as customers complained -- they had no idea. She was a brain so I know she did a great job with a formidable task. Eventually Larry, a sharp older man who believed in giving women a chance at business, made Peggy Manager of the Law Department at U.S. West. Her working skills and work ethics had proven her talents, she was a sharp top Executive, boss of over 200 employees mostly women.

An excellent Manager, Peg was a tough cookie too, everyone loved her. When I walked in the office one day, I saw dozens of "Peggy" sort of "look-alikes" in dress styles and haircuts, sharp-looking women - they had adopted Peggy's business look and style and they were efficient, strong and nice too. Peggy had little time to hold my hand, and I didn't expect her to with her demanding work schedules. I was very proud of her and was OK to take care of myself. I had a few good friends too, one was a Jazz lover who got me to talking about the recording business

in front of the Optimists Club one day in 1986 or so, they loved it, and I got a nice award from them which I see every day here sitting on the shelf - wonderful to be around nice good businessmen who appreciated me demonstrating lines from the hit records I did.

Peggy was a VIP now, my daughter Peggy, the cute little baby girl with blonde hair I used to play a Bobby Sherwood tune to, the one where you de-tune your low E string to end on low D. She'd clap her hands in delight and giggle...she also liked me to sing "Peg O' My Heart" to her. To little Pete, I sung and played "Did You Ever Hear Pete Go Tweet Tweet Tweet On His Piccolo?"....he giggled, this is the boy who recited "Twas The Night Before Christmas" acting job at age of 3 or 4.....they were taking charge in life. Gwyn was a baby when I used to sing "A You're Adorable" and "You're So Pretty" while bathing her, she was back east starting a family while her husband and she worked at Goddard-NASA. They were grown up.

Peggy was a great mom to her daughter Cory, but she did work very hard. She enjoyed her trips from coast to coast and even around the world doing her business seminars. Everyone seemed to love her Phil Spector stories, all the executives of various companies - she got a big kick out of that - and yes, she was a huge success with her important seminars. Peggy spent time in Washington D.C. too, hobnobbing with some biggie Execs there...she bemusedly took it all lightly, calling Washington D.C. "Hollywood East".

She had invented a computer system called "S.I.N" (yes she had a sense of humor!) in the 1980s that could be used in-sync with all different brands and kinds of computers on the vast US West computer network for the attorneys everywhere....she won an award for that, was in write-ups in the Wall Street Journal, and had a wonderful reputation with her vip job, a golden girl of the business world.....garnering one award after another, along with successful business write-ups. One time tho', evidently her employees were having trouble with one new attorney (from L.A.) who couldn't seem to keep his harassing hands off of the women at US West. Peg took me to lunch and discussed the problem, and she wasn't sure what to do. It just popped out of me, "did you ever try to have your employees imagining him 'naked'?" She laughed but told her employees to try it, and something mysterious happened - he was gone in a month!

About Gwyn: after arriving at Boulder Colorado 1979 and going through school to graduate and entering the local University, Gwyn had worked part-time at the Space Agency Lab there in Boulder, making extra monies while gaining some important experience while attending (and doing her homework too) at the University in Boulder. Thanks to her dad paying the college tuition, she graduated and headed back east to work at a company where she applied to and got the job: Goddard Space Labs (NASA)....she had done some remarkable work there, like helping to keep NASA's oldest satellite in the air years longer than it was due to expire, saving the taxpayers a lot of money.

She married a new young scientist there, a nice man, and they became parents of two children. So all was well. Before Gwyn got married, she and Tim her fiance had taken a trip to Denver to meet Peggy (and myself too, there at that time), Peggy had us all to dinner and we kibitzed around, and Tim, poor guy, had to hold his own with us 3 strong women - he was nice tho', and

a good fellow...Peggy liked Tim, me too. Gwynny got married back in Maryland. I was there as was my ex-husband her dad, but we all got along well. David and his latest wife, and Tim's relatives too. Gwyn was a little late making her own wedding dress, and Tim looking handsome in his Russian wedding outfit (no he's not "russian"), Gwyn beautiful in her fine dress, the wedding was almost religious from just being outdoors with great weather in a beautiful tree-lined setting.

I did sue the crook who had stolen my publishing co. and he gave up the night before the first court appearance. After that in the late 1980s, I had sold my company to Alfred Co. Inc. as I knew the likeable Manager of that company, Sandy Feldstein (who later coincidentally bought the large Belwin Company from Marty Winkler too) - after considering many companies I felt it best that they were the right ones to handle my large Gwyn Catalog (and later on I got my books and some others back too). By that time, it wasn't worth as much as it used to be, but still it was good to finally find a company I had hoped would be trustworthy. Most of the rest of the Gwyn Catalog is still there, but a few books are now out-of-print sadly.

At the NAMM Trade Show that year, I had heard that Mel Bay was selling my Joe Pass books, I went over and didn't see them at first, but then saw the Joe Pass Guitar Style, my copyright owned book! I was amazed that they could just outright steal that book! After bawling out the manager there about the theft, I angrily went searching for Joe Pass, and I wound up berating him for what he tried to do while we were near the Alfred Publishing booth, there was a huge crowd of people around us.

I've been at most of the NAMM trade shows since they started in the Disneyland Hotel basement years earlier, and no-one ever saw me angry like that before screaming at Joe Pass, "I'm going to take your house away from you, you G.D. criminal" on and on etc...looking back on that, that had to be funny, as I am known as a wonderful peaceful person, never cussing or getting into arguments....there were 100s around seeing and hearing this at NAMM, everyone stopped to see what was happening!. I called him a few cuss names, I was so angry, he'd try to do that (but I heard I'm not the only one who got angry at Joe for stealing). He just was shrinking from me, and was mute, looking very guilty which he was.

I told Sandy at Alfred Co. that I had no knowledge about this, and later consulted the best copyright attorney in L.A. about it too, who assured me "you have done everything right and are totally upright and legal, but yes, they stole your book and you need to sue Mel Bay".....since the catalog was owned by "Alfred Co." now it would have to be Alfred and myself suing them together. Alfred didn't want to sue Mel Bay and so they worked out a deal with Mel Bay that once they sell the stock they printed up, they'd stop selling it ever again! Mel Bay is still selling that purloined book or two, tho' they have no rights, that's stealing, and they have no copyright, nothing, getting away with stealing books like that.

Howard Roberts was observing all this and grabbed me and I turned to Howard still angry saying "I'm sick and tired of paying for men's mistakes" blah blah, and so walked away with Howard, and we enjoyed checking out instruments then, catching up on news. He didn't seem to want to talk about his school, and I never asked him, it was his business. Maybe he was keeping up some kind of "happy front" - I respected his feelings....he was curious about "what was happening" currently. We've been friends for decades. No-one expected me to ever recover my company and all were surprised I did, and were congratulating me, I was in the news yes.

I talked about Joe's stupidness to Howard but that it looked like it would be worked out.....(IMO Mel Bay and his son Bill Bay just said things to placate, they never stopped doing their illegal sales of my Gwyn copyrighted book - funny how a run of 1,000s books or so never ends almost 30 years later - Alfred didn't seem to care). It was nice to see Howard and we enjoyed spending some time together checking out instruments. He seemed OK and healthy, but that was the last time I saw him .....he fell ill 1-2 years after that time. What a great loss.

It was also the last time I saw an old dear friend I knew since I played guitar in the Fife & Nichols Store Windows in 1951 too, the fine Tiny Timbrell, long an agent for Gibson, and a heckuva nice guy - he had been a studio musician also in the 1940s and 1950s in Hollywood. Tiny also was shocked at my screaming, I'll never his mouth hanging open at my tirade against Joe Pass - he had known me since I was a teenager as a "nice quiet girl"....but Tiny knew everyone, seen it all in life. He and I hugged and greeted each other afterwards and enjoyed a quick repartee together. He passed on shortly after that, we were losing the best of people in the music industry.

And Joe Pass? What stopped him in his tracks was my "I'm going to sue you and take your house away from you too!" - I saw the shock on his face as I continued on and on berating him....I had no idea that he and Alison were splitting, the house being part of their community property divided. Alison deserved a lot for standing by Joe at his lowest points in the 1960s, and had always been in his corner - I was sorry to hear of their split, I had the ultimate respect for her, a newspaper journalist who met Joe at Synanon early 1960s when he was trying to get off his drug habits. I understand from the kids too that Joe had been in touch with Alison when he wasn't expected to live long. He still cared.

Joe then had made peace with Alfred Publishing as I told him to do etc., fully aware knowing his "money" will come from them. I never saw Joe again either. Yes he still had a great career in no small part thanks to me, in my helping him get started again when it looked like no-one would ever trust him again after his drug and jail days....he got a good start again, and thanks to my double-paying him royalties too for his books - they could buy that nice house he and Alison had. IMO Joe was the very best on jazz guitar and deserved so much too, that's the least I could do. The Kuzmich's had warned me about the Mel Bay company. So now you know a little more about the "publishing business." That was my "come-back" year in publishing. Everyone congratulated me on getting Gwyn Publishing back and doing a deal with Alfred Publishing, something no-one expected.

That wasn't the only time my Irish temper showed. At a 1960s record date with Andy Williams in the booth one time, I had brought 16-year old Peggy down with me, she was a grown beauty by then, and loved talking to Andy in the booth while we did the track of the Godfather Theme. I was sure he knew she was my daughter but as I'm playing/recording, I could see in the booth, a flirtation going on, with Peggy loving it and encouraging in her charm and conversation, that girl! I saw this and my anger at both boiled. On the take you hear me doing some bass slides on the intro. I never played so hard nor slid those notes harder in my life as I did then, it was a huge hit yes, but that's the story in back of that bass part - a mother's anger! I walked in the booth after we cut the track, and introduced Andy to "my" daughter, he instantly did a round-about-face and was very paternal and sweet then, he was totally surprised, and Peggy just smiled, that girl! She probably enjoyed that memory for a long time. But I was still her protective mother! Andy had had no idea she was my daughter until then.

I saw Andy once again much later on in the late 80s I believe and we hugged each other years later when he was on his way to settle in Missouri, he his own theater then. I greeted him back-stage, he was delighted to see me in Denver, and we talked about how great those sounds were in Studio D Columbia Records.....a gracious nice person - a true star btw.

In Denver, it snowed the winter of1992-1993 13 times. No-one knew what to do with my TMJ problem that gave me increasingly bad head pains, nerve pains in the eye, choking sensations while eating, and I was still dragging my leg. It got so bad sometimes I wound up "teaching the oral surgeons and dentists about TMJ" (which they literally knew nothing about). Health insurance cos sent me to one, i.e. an oral surgeon who wondered why I was there. He couldn't even see the scar on my TMJ, (sort of disgustedly) I said "I don't know", so he made up something. It would be so easy to put them on, they knew nothing about TMJ - the ignorance was amazing and discouraging. One night the year before, I had broken my ankle in 3 places running down the stairs but wouldn't let any doctor do more than just set it, who could I trust?

Was sure missing California. I took my frustration out in gardening, I couldn't so much, was mostly lying on the ground and digging with my big knife, digging into the ground and planting with my broken ankle in its cast, and I had a lush garden. Even arguing with a small tornado funnel hovering above me, I know stupid.....but I wasn't going to let some wind get my planted flowers, etc. North Denver tho' did get some damages. Living through the next particular bad snowy 1992-93 Colorado winter, I knew the longer I stayed, the worse I'd get. I had to get this TMJ fixed and get out of this weather, and get out of the high altitude.

It was necessary for me to move back to California. I checked out Palm Springs in 1993, finding Sonny Bono there. He was very friendly as usual, and was glad to see me. I had missed him a few years back in Houston, when I was there on a selling trip, and we finally had lunch together in Palm Springs, in a nice restaurant that was close to the Racket Club....about where I had played with Henry Busse, almost 40 years earlier. Sonny was toying with the idea of running for Congress but also wanted to get a Broadway show together about his life with Cher, and would I be interested in moving to Palm Springs? His realtor friend, Chip? a very nice smart fellow, and

showed me around, checking it all out but so many places were damaged from their recent earthquake, and yet so expensive, I bowed out gracefully.

Sonny did say tho' that "Carol, our era is gone, we saw the best of it" pointing to the synthesizer player, continued "that's what the music biz has become now"....somehow I knew he was right, but in my mind, if I could get back to playing bass and/or guitar again, I might be able to do something - I wasn't a rock player, but into jazz which was starting to make more of a comeback.. So many times 1-2 people can make a big difference. But looking back now, yes, he was absolutely right about the recording business, it was kaput in L.A. and also piracy had seen to that. Jazz was happening sporadically.

Sonny Bono had no regrets he said, except he wished Cher had acknowledged how hard he worked to make her into the star she became. I already knew about the restaurant in LA he owned after they broke up -- he tried to make a go out of that before moving to Houston where he had a beautiful restaurant-nightclub. Then moved to Palm Springs where he was mayor for awhile. Sonny was a happy person, settled down with Mary, and papa to his two little kids who he adored.....I was happy for him and always liked Sonny who didn't get the recognition I thought he deserved as a fine producer - we had talked about that too, the music business.

I drove into L.A. and looked around Simi and SF Valley to rent a place. Sonny became an elected Congressman. I think Cher eventually realized what he did for her with her tearful speech at his funeral after his ski fatal accident - that was very sad. At that time, he was trying to get music piracy stopped coincidentally, plus he was trying to get royalty rights for songwriters and musicians - it was a tragic accident. Mary later tried to carry on with his legacy in Congress, bless her, she sure tried.

1993, this was the year after the riots again in L.A. You saw the TV news about the riots, I was shocked, how could something like this happen again almost 30 years after the first bad riot. I knew some musicians who lived close to the center of the riots, and was worried about them. I called Bill Green, and we chatted, he said not to worry, he/they were all staying inside and that he was alright. What a disaster, the community hadn't even totally rebuilt from the first one. It all used to be a vital nice area decades ago.

1993, I rented an apartment in Canyon Country, Santa Clarita and with the help of a local Denver musician driving a small truck to move some things, I was able to move my pets and masters, etc. too. The movers moved what furniture I had. On the car and rented truck move tho' I lost my beloved beautiful Jazz cat, who had, unknown to me, jumped out of my car during a bath-room stop in hot Las Vegas. We looked for him for hours in the terrible morning heat (August), until Rocky my other cat, was suffering too, and I was in terrible pain so we had to leave - my helper also had a plane to catch. We were late getting started anyway. I found out later he had been smoking pot causing the delay but it wasn't all his fault...I should have had Jazz in a kennel as I did with Rocky. We made it, I got the guy to the airport, and took the rented truck back. It's been terrible to lose my Jazz cat - sometimes I still feel that pain.

One thing after another in the late 1980s and early 1990s, this was right after one music magazine accused me of being a liar about my Motown credits I've always had (and always have been sending out copy- sheets of a few of my Log credits with book orders over the years since 1969). After they printed a slanderous article about me, I received a hate letter about "why are you stealing a dead black-man's credits?"

I knew I had to get back California to also prove my credits and the truth of what happened with Motown back then, plus I knew I would never get medical help I needed in Colorado for TMJ. One good thing happened tho'....I had heard that Sting was on the Arsenio Hall TV show praising the good bass books he studied out of by "Carol Kaye, the lady who played bass on many records including the Motown records"...I had no idea, I considered it a miracle at that rough time. Later on, Paul McCartney of the Beatles did the same thing, saying he admired Brian Wilson's bass playing on the Beach Boys recordings...changing it when he finally found out it was me. It was a relief of sorts.

But in 1993, I was so devastated at losing my cat Jazz on the move it was hard for me to function with a clear head, I was in a terrible state of mind. Within 2-3 days I started driving the 13 long 450 mile round-trips to Las Vegas looking for Jazz - he was only 5 and very strong, so hopefully I thought I could find him with my picture-posters everywhere, checking the pound, the shelters, and walking all around the neighborhood, speaking to people. It was unnerving as there were security cages around people's front doors there, a bad sign - it was a crime area, and so many lonely people who were needing someone to talk to, a very depressing area just west of the freeway on the Strip. Each trip I never saw him nor heard about him, those were very tough days..

In Colorado, I had raised Jazz since he was 6 weeks old. At first I always carried him inside my thick winter-coat everywhere, he learned to love riding in the car with me. Christmas time we'd take walks in the early evening snow to see all the beautiful Christmas light decorations in the neighborhood, he loved that. He watched over me as he was growing up, and would wake me up when I'd suffer an occasional mini-seizure from my TMJ. He was my beautiful guy, and we had a close bond, he was used to riding in the car. I tho't he'd be more comfortable loose in the car sitting on the quilts near the bird-cage - I wasn't thinking well. After searching for 13 trips, taking Rocky with me on a leash, I've not been to Vegas since and never can go there again.

The earthquake happened about 6 months later in 1994, right after I adopted a nice calico kitten girl pal for Rocky - Tess. Poor thing, she hid in the closet for 3-4 days. Rocky adopted my vibe and remained calm, but it rocked like a son-of-a-gun. It was bad, all the dishes fell out of cupboards and not far from us, the bank nearly fell down - terrible damages everywhere including all the newly constructed homes in Stevenson Ranch. In parts of Santa Clarita, some buildings looked badly-damaged for awhile.....the freeway, the main highway to the San Fernando Valley fell down. You couldn't get to the San Fernando Valley from where I lived for 1-2 days while they dug out the side road. It would take months for the freeway to be re-built.

As soon as I could, I found a nice small twin-home in Oceanside, and got out of LA, which was a troublesome place with all the shootings on the freeways. Also, it looked like the whole city was a "used-up" city, ugly in a way. There was terrible crime with many different bad gangs all over, drugs happening all over too, including the once "safe" San Fernando Valley. With the bad roads, and deteriorating buildings, it was like a third world to me, coming from nice clean "safe" new-ish Littleton, Colorado.

CHAPTER 27. OCEANSIDE - 1994 SURGERY.

Friends and students helped me move and it was nicer in Oceanside, the weather wasn't so hot, people were pleasant, and I had a lot of great students there. Having terrible TMJ pain and other health problems by then, I found Doctor Mudd, a great oral surgeon who was specialized in Micro Surgery. He operated in 1994 and fixed my TMJ. I was out of a nightmare finally, I could walk good, my eye was normal then, I didn't have seizures or choking attacks, and after much therapy, I could play guitar and bass again without pain! It was a miracle and thanks to a student Don Shelton, a friend who waited at the hospital while I was being operated on - I had someone who drove me home and made sure I was alright, I was so grateful. It was a tricky surgery but it healed good, and I got good alignment with teeth, other treatments, and PT at Scripps Clinic. It was unbelievable to feel good again.

I started to go out to San Diego nightclubs and meet musicians like Charles McPherson, shades of Bird with his fine sax playing and if you can, please catch him - one of Jazz's finest. Latin-Jazz keyboardist Mel Goot, I certainly owe a lot to - be sure to catch him too, he lives in Illinois now - a wonderful musician. He hired me for some nice bass gigs after my surgery, and it was an adjustment, like starting over at first - almost comical as I had purposely conditioned myself not to think of music while I couldn't play - now it's what is a bridge, and how do I play this etc....a new life....and a little frustration but comical sometimes, of relearning how to play. Haha, sometimes I couldn't even pat my foot in time, so it was back to square one.

Mel would hear me in trouble with playing, his ear always listening like all good musicians do, and he'd musically help me musically, so I could get my footing again. My teaching had been minimal not enough to also be a good musician when I'd teach, and I had lost so much, it was a long road back for awhile - I had trained myself not to think about music, nor playing again to deal with the situation in Colorado, now I was unlearning that mental attitude being able to do so much then, an uphill battle but soon I was playing better. Later on tho', it was even more hysterical trying to relearn guitar! Hah! I had to laugh at myself but it taught me what others go through to learn guitar, an important experience for a teacher. I'll never forget my kitty Jazz no, and now I had an incentive to do more. Jazz's memory is always with me yes. That's Rocky and Tess on my main FB page, they helped me heal.

Mel Goot was wonderful, he and I would pal around San Diego, hang out at clubs and I met so many wonderful San Diego musicians. He had a friend he grew up with, a fine Jazz sax player I worked with too, a really good guy. We'd go hear him play and Mel would pester him, singing his solos at times, somehow sensing what he was going to play! Hollis Gentry took it in stride with a slight smile and a quick dirty look at Mel. What a great musician, great Jazz saxman, with a patient disposition.....Sadly, Hollis passed on early in his life.

I met Jaime Valle a wonderful guitarist latin-jazz award-winning guitar player and caught his gigs too, good man, and fine player always. Mel was my good friend and I still miss him - he lives in the midwest now, and is enjoying his piano gigs there.... he's always been a big fan of Hampton Hawes my ol' boss. I enjoyed San Diego gigs with Mel, with Chuck McPherson,

Charles' son who is a good drummer, and it was nice to see pianist Mike Wofford again. I had done a few record dates in the ol' days prior, with Mike on piano, an excellent jazz man, a very nice person who also lives in the San Diego area as well as Tony Ortega, who I worked a few nice gigs with, an excellent jazz saxman too. I never did hook up with Mundell Lowe, the great early Jazz guitarist who is retired there, but occasionally in his 90s now, still plays some. He and his wife Betty Bennett a famous singer, have been happily married now some 60 years.

I met Nathan East at the NAMM Trade Show and then met his brother who I taught a tiny bit on bass too, an interesting great talented family who also grew up in the San Diego area. One day Mel and I caught Nathan playing with a soul-funk-jazz band (Fat-Burger I think it was, excellent) in San Diego at the Humphrey's large Jazz concert-hall there, next to the ocean. They were hot, and Nathan sounded great on a jazz solo one tune, then I saw him do something I always felt guilty about doing myself -- he used one finger to play a chromatic line - the sometimes odd things you "break the rules doing"....hah, even Nathan does it! San Diego gave birth to many fine musicians, including John Guerin BTW. Nathan has always played with the best.

I also saw Jack Sheldon again at a club in San Diego. It was his radio interview that had inspired me to move back to California from Colorado. Jack was being interviewed by a fairly new lady on the radio in Colorado while I was driving around one day. Now I have to preface this with the fact I had spent years in the Denver area, with nice people, and they will go out of their way to help you, good solid people. But ....in time, I missed the crazy non-PC humor and creative world of music I was used to back in Hollywood. When I heard Jack in the spring of 1993, I was very lonesome missing my ol' musician-friends. Jack Sheldon on the radio? I knew this was going to be good.... Driving while listening to the radio, I had to pull over and stop the car just to listen.

The lady interviewer, who seemed a little new at interviewing, was asking Jack about chicken (how to eat them) and especially about chicken breasts being the "best"....well.....knowing Jack, I was breathlessly listening as he leaped on that. It was hysterical.....there were two conversations going, the Lady and deliciously low Jack! I hadn't laughed like that in years!.....there it was, I missed talented people like Jack, a great person, fine bebopper, singer, and humorist with a style combined with great heart - the best at finding the humor in anything!. You don't see people like that just anywhere.

Feeling good in 1994 after my surgery visiting a nice club in San Diego, it was great seeing Jack who did not disappoint in his opening lines at his San Diego gig. "Carol Kaye! We did a lot of drugs together didn't we on our jazz gigs (1950s)...!" Hah! "No Jack not me!" off to a flying start....Jack found out his piano player was German. That's all it took. Jack: "You're a Nazi?!" and off and running on that one for a few minutes, he had the whole place in an uproar with uncontrollable stomach roar giggles, on the floor with laughter. Even the German piano player was convulsively laughing! It was great to be home. Jack is one heckuva fine man, wise, good to people, who somehow has a talent of seeing the funny sides of life no matter what, and a fantastic singer too - it was magical to hear him play again too, he's the trumpet of so many great film theme scores like "Sandpiper" etc..... I was home, life was good again!

At the same nightclub in San Diego I went down to catch fine trumpeter Freddie Hubbard one time too, but he was too ill to play they said. I had heard he was into heavy drugs, that was very sad - Freddy used to come to catch us (Hampton Hawes Trio), and I liked him, we had some interesting chats....but he passed away a few months later, it was a terrible loss. Freddie was a good guy, one of the all-time greats. It must have been rough for real Jazz men like him, but drugs? Why? Damn....

Soon, the composer of the Simpson's TV show, my former bass student btw, Alf Clausen called me to invite me up to L.A. to catch them scoring (recording) his Simpsons TV show. "Come up Carol, many would love to see you!".. So I drove up and popped in at Evergreen Studios in the east Valley (Burbank?) where I saw Dave Duke on French Horn, Gayle Levant on harp looking like a 30-year old pretty as ever (I didn't know it was her studio! -- part of her divorce settlement from Artie Butler), also I saw jazz pianist Mike Lang, whose belly I had to slap "what's this?", and he promptly slapped my behind "what's this?" touche! And who is the handsome gray-haired fellow? It was trombonist Lew McCreary! I never saw him gray before, it had been a long time....

We laughed and cut up like old times, it was something, being around our bunch of great musicians again! There were new young musicians on the date too, and there we were being silly, old fogeys like us in our late 60s - 70s. Hahaha with hardly anything said much, I knew those guys, and we picked up from where we left off tho' it was 1995-96 some 25-30 years later. Alf looked great and his writings were fabulous, just wonderful. Doing the Simpson TV show he won those much-earned awards with it. It's not easy writing such different length long and short cues all the time to dress the wonderful cartoon show, but he did it with smart music and intuitive style and another reason for the show's success too, the music!

Alf is also a fine big-band arranger BTW, someone who should be more well-known for all he's done. He faithfully used the same 35-piece orchestra every week, probably the only TV show with steady work like that in Hollywood, and the music shows. Most live TV shows had already switched to synthesizer and other non-musician things. But not Alf, who remained loyal to his great Studio Musicians too. Integrity with music and musicians.

CHAPTER 28. 1997. BACK IN L.A. AREA, SANTA CLARITA, MUSICIANS.

Alf said, "move back, we all miss you Carol!"....and I moved back to Canyon Country to a gate-guarded fenced-in safe place, a seniors complex where I lived for 7 years. I did some nice studio work here and there, getting to hang out with my friend Earl Palmer who always had a Tuesday Jazz Night somewhere. For awhile it was Chadney's with George Gaffney (former Music Director Pianist for Sarah Vaughn and a great Jazz pianist himself) with Ernië McDaniel on string bass, a fine Trio which invited a few to sit in, and I did just that. I'd bring my students down so they could hear the solos, the diminished lines George was playing for the 7th chords etc., embarrassing I know for George as it caught him off-guard once during a great solo saying "see he's playing the diminished run I showed you all last lessons etc."....he stared at me like "what's happening" when I did that, but they learned and appreciated the great Jazz improvisation. He laughed about it later when I apologized for breaking the sacred rule - don't yak during a great solo.....he liked the attention from the younger crowd.

Good to see Ernie again too. He told me a funny story -- this was at Chadney's across the street from NBC, and scene of the "crime" when the Carson Tonight Show band got done filming.....it was drinking time! After I commented to Ernie, that Earl at times, seemed a little touchy (his book was almost ready for printing) -- Ernie laughed saying "Earl kicked off a standard wayyy too fast one time so George stopped him to say 'that's way too fast, have respect for the TUNE!' and Carol, they got into it right on-stage and went outside. We all expected a blow-by-blow fight (both being passionate musicians,) but Earl always surprised me, as a few moments later, they'd always walk back in from outside arm-in-arm like old pals as if nothing happened!". All was OK again. Hahaha.....that was Earl and George duking it out for musical integrity. I saw that happen one time during a tune, they took it outside and left Ernie and I to play a couple of tunes together after twiddling our thumbs for a couple of minutes. Their trio was successful playing at several other clubs too.

I had done a movie call, and some nice record dates and was feeling very much at home, but then had to sue that Motown book-writer too for slander and libel. My attorney was the one who wanted to put Berry Gordy, Stevie Wonder etal....all the "stars" on the witness stand - that was strange, as if the attorney was in it for star purposes. I knew I had a winning law case but not the money to see it through at that point ($100,000) and when I heard Slutsky was broke, I had the case dropped. The guy finally stopped some of his mail slander but has always posted rot online under cover of aliases someone else, he was a troll.

A bass player by the name of Deb Hastings from NYC and her friend Margo Lewis came out to LA and stayed at my place.. I had met Deb earlier somewhere, I forget where but she and Margo were very nice people. hey both knew about the terrible book-writer slander and didn't like it, how the guy had no idea how much we all worked 1960s Motown dates out here. I was a threat to (in my opinion) his trying to capitalize over Jamerson's early demise, making money off his book (according to his publisher, who I knew and spoke with) and getting his "fame." I had supportive women friends, thankfully. They came out to see me and we had enjoyed hanging

out a little together too. Margo was very instrumental for a very nice award I received, a special thank-you also to "Women In Music."

Later In 2000 I flew to NYC to get my wonderful "Women In Music Touchstone Award" thanks to Margo Lewis who sponsored me along with many other wonderful music VIPS attending in NYC George Wein, Lesley Gore was there, and #1 Jazz bassist Ron Carter and Lettermen TV bassist Will Lee both of them gave me my award. Will even sung a few of the hits I played on ....he's a fantastic studio singer too. Both Debby Hastings and Margo Lewis and all the fine Women In Music are to be congratulated for a wonderful honor. I'll never forget it!

New York downtown was a very changed place. It was terrific to be able to walk around late at night there - NYC didn't have a crime problem anymore. I had a great time going to the Iridium nightclub to sit in to play bass with the great Les Paul who I hadn't seen since 1952 when I was 16 playing his first guitar in music store window in LA! He remembered that also, and we kibitzed back and forth on-stage, the audience roared - a once-in-a-lifetime fun moment.

I heard about Les Paul's playful penchant for reaching over when you weren't looking and de-tuning your instrument, but I think I threw him off when I told him "you're really nice, are you married?" No-one expected that, not even me. He and the audience roared. I also played a little guitar with him, he said "now stop that" another round of laughter, it was a fun night. Thanks to Paul Nowinski his bass player too, a nice fellow, good musician and good teacher! Thanks to Deb whose Elec. Bass I borrowed! I loved NYC!

What a gracious and humorous man, and Les Paul could still play! Being around the genius who invented a guitar, and pickup, and developed the sound-on-sound recordings making his wife Mary Ford a singing star, with his fantastic guitar licks too. He developed other genius inventions too -- wow! And was still playing guitar in his later years, fantastic! NYC is boss, what a memorable night, a memorable year, 2000.

BTW, Debby in her vip A-Prompt prompting business was in touch with many stars and accumulated names to sign for me to get in the RRHOF ...she applied for it with the names of 35 stars including Sting, Bono, Bonnie Raitt, Whoopie Goldberg (also a bassist!), many other well-known names, she worked hard on it all, and after a 3rd year of trying I told her "thank-you but please stop, it's OK you gave it your all and I owe you so much for it"..the truth is she had gotten ill and needed treatments, and she thankfully later did get well. My daughter wanted to live to see me get in that-- I really didn't want to, but would have done it for my daughter and my friend Debby, for others it meant a lot for, yes.

Debby has always been my good friend, and a great groove bassist herself in her 20+ years as musical conductor/bassist with Bo Diddley and other years in her fine career, Margo also played organ with Bo Diddley all that time. Two wonderful women musicians.

Back in L.A. Earl Palmer had started a "Jazz night for Tuesday nights" at a place called "Charlie O's" a sort of bar/nightclub hangout neighborhood place in Van Nuys in a fairly good

neighborhood.....and got all the Jazz musicians coming down there to hang out, sit in to play, including yours truly on guitar. My chops were coming back somewhat, and I enjoyed playing with Earl, George and Ernie. Haha, I was playing while sitting at the bar (next to the band-stand) and this kid comes in and says "who's the old lady playing guitar?"....hell he got a handful of great soloing at that remark. I never heard that remark for some 45 years before, tho' it was interesting as when I'd play somewhere, someone was always saying "I never knew could you play guitar, I thought you were a bass player, when did you start playing guitar?"....groan.....then Earl would announce me as a "studio bass player" and others really got confused then.

Anyway, John Heard, a fine bassist also had a good group in Charlie O's, and others would come there to sit in to play and listen too - always some good sets with John. I heard Plas Johnson one time, he was quiet at the table as another trio was playing there that night (I forget who) they were fine players just not together - one of those nights. They asked Plas to sit in. He got up and "took charge" with his sax solos, instantly swinging into a deep-pocket groove.....everyone applauded - it was fantastic, and Plas sat down, again all was quiet. I told him how great he was, and "how did you get them to suddenly play that way, they were terrible before?" he merely said "someone has to lead". There you have it.

Another time, when I was teaching a student Marco Panascia, I brought him down to Charlie O's to sit in one time. He had been at the Henry Mancini Institute/UCLA...a terrific one month school program you had to audition for to get in (even the top awarded College/University Students had to audition), with all the finest of Studio Musician-Educators teaching some tough stuff and an intense program of theory, jamming, seminars, and orchestral as well as big-band jazz workouts with charts by Jerry Goldsmith, Quincy Jones, Alf Clausen etc. along with the intense classical stuff. There was no fooling around there, it was a dead-serious school. I was there teaching for many years working with the electric bassists, a necessary workout, as there was a lot of work calling for that instrument too. This top musician school was responsible for placing excellent young musicians everywhere, in symphonies, famous jazz groups and orchestras, studio work etc. with students from all over the world. Marco, who won awards already as a fine Jazz musician was especially stellar by that time, so I had him come down to hear John Heard play at Charlie O's.

I asked John if Marco could sit in and play saying he could trust Marco.....John was interested..."as he was a student of mine at the Mancini School".....when I said that tho', John who had been drinking some, flat out started hollering "no-one who goes to any school is going to play my bass!" and he was adamant!

I knew John, so just said "thanks anyway" and meekly sat down. There's always prejudice against young schooled musicians, as so many schools aren't very good, and the musician today sometimes is more a talker than a real musician. Real Jazz musicians know how to play chords, and many schools are teaching it all wrong. I remember the time when Hampton Hawes was bothered by some music school student, analyzing and pestering Hamp with questions, asking him what he is "doing" ("is it this mode, this scale that you're using? etc."

Finally Hampton could take no more, he got very angry and said: "Listen, I don't care if it's rutabaga 15 stacked on a cabbage 10th, just LISTEN, you have to LISTEN to be able to play!!"....end of conversation. I loved it, says what's wrong with some of our teaching that is words, not sounds (chordal tones, sub-chords etc.)....everyone listening intently to sounds all around them for their playing and improvising. That attitude was fairly common back then.

Then John Heard came over, and was very nice talking to Marco and knowing more about him, he asked him to sit in. Marco tore the place up with his fine playing - I had been showing him more of the Jazz patterns in playing, and he's been working great gigs and tours ever since, is one of the finest Jazz bass players in NYC, and on-tour with some of the greats since then also. John was very pleased meeting and hearing Marco play, it turned out well -- Marco got to sit in more later on too....it was a good evening. John told us both "that's Red Mitchell's bass -- I bought it from him". Nice to hear that bass again.

Frankie Capp's fine orchestra played at Charlie O's, tho' I wonder where they had room for such a large band, other fine players played there too, Plas and his group of course, Emil Richards and group with Joe Porcaro on drums, many other fine Jazz musicians played at Charlie O's, owned by a man named...Charlie who with his wife, a couple from NJ who owned and ran the club.. It wasn't Dontes, nothing could ever replace Dontes, but it was a hangout for us all for awhile yes. I was there one afternoon and stopped in for a lunch and saw George Gaffney. He was pretty down about something. I think he, like other top Jazz musicians, was starting to hate L.A. for he said he wasn't musically happy and wanted to move to NYC. Many a fine Jazz musician left to go back to NYC from LA, something about New York that was a haven for the serious Jazz musician - he knew I understood and encouraged him to move back for his music happiness, that is so important for a musician like him. George needed to be where music was really happening. He was drinking quite a bit, yet I think our talk helped him feel better - he was going to NYC yes. But in a few days, George had a terrible stroke.

Since Sarah Vaughn his former boss died (he was Musical Conductor for her in her later years), the world of music and respect probably wasn't the quite same for him. It was shocking about George's stroke, he didn't seem ill at all, he seemed healthy the last we spoke and he was looking forward to moving back to NYC. I visited him at the Van Nuys Kaiser Hospital, brought flowers and spent some time in his room hoping he'd pull through - he woke up a little and smiled - I'm sure Earl and Ernie visited him also, they were all very close. But within 2 days he was moved to Loma Linda, far away where he eventually died - he never made it back to NYC. Good man, good people and a fantastic jazz musician. He has been greatly missed.

Later, Ernie died suddenly too, from a stomach problem. I never saw Earl cry before like he did giving a beautiful Eulogy at Ernie's funeral, only Earl was left now from his great Jazz Trio. Earl got married again to someone he had met, and we all wished him well. He seemed so lonesome after that, tho' he loved seeing and playing with musician friends and seeing his daughters, Shelly, Pam and Penny, being terribly proud of their accomplishments, all of them successes with careers and family but I believe his life drastically changed after losing first George and then Ernie. It wasn't the same in a world of loss.

We were all glad for Earl who had been dating a younger woman for a short while when he married her. Ernie McDaniel also got married about the same time..... they both married women who were close friends with each other, Earl had been pretty lonesome in spite of his popularity ....he wanted someone with him. But soon after his marriage, he was using a portable oxygen tank and then wanted to have a lung surgery so he'd have more of a normal life. He had emphysema and had only one and a half lungs and was trying for a unique lung surgery to regain his stamina. The major surgery didn't work very well but he was strong and rallied and went home to stay in a hospital bed. His daughters took turns driving the 250 mile round-trip to care for him, and with them around he improved, his wife was there trying to help too, but his health soon deteriorated no matter what was being done for him unfortunately. I took a couple of trips to see Earl, and on the last trip. Plas Johnson went with me to see Earl, who wasn't doing well. He seemed out of it, taking a lot of pills, tho' he had rallied in the past with the extra help from his daughters etc.

I started to leave with Plas and got to the door when suddenly Earl raised up in bed and said "CK, please tell Petie I love him!" and that's the last time I saw Earl....sadly. That was strange, he hadn't called Peter that since he was a boy when Earl taught him drums. Earl was larger than life, we had a strong bond as fellow musicians, and it all was shocking, a terrible loss..

It was terrible to get the news from Shelly that he died -- feeling like the world had stopped. Strangely, he passed the day before the stock market failed that year 2008. Earl took a part of us with him - he left a very big hole in our lives.

I consoled the girls on the phone, they were devastated at the loss of their Dad, it was terrible for they all tried so hard to help him, and spent many days driving, being with him, bathing him, feeding him, taking good care of him. Shelly who had a very trying time of it was on the phone for hours, Pammy and Penny too were inconsolable...and my back went out so badly I couldn't walk after crying for a whole day and night myself with no sleep, I couldn't make it to the funeral but had flowers sent. Later I heard who all was there, it was jam-packed at a beautiful church, and the President of the Musicians' Union was there, we spoke on the phone he called me as he knew I was ill, and even Berry Gordy stopped by as well as most of our musicians. I do know one singer in NOLA was supposed to be there - Dave Bartholomew and Earl were very close, but he fell ill also from Earl's loss and couldn't come. Earl was well-loved by all, and the girls at least had the funeral send-off they wanted for their dad, it was important to them, being Catholic so he was blessed on his way to heaven. The girls have felt his presence since then many a time, and I have also. They were grateful to get a few personal effects and pictures.

When I first moved back to Santa Clarita (1997 from Oceanside to Canyon Country) Earl at first was sort of in an angry at me assuming wrongly that because I lived on the same block as Hal Blaine, that somehow we were close friends. Earl and I had been close since 1957, and he said about Blaine "he is not a good man"....something had changed and we talked further. I convinced him he, Earl, was my "Friend" not Blaine and we just lived on the same block is all. Come to find out, Earl hated that term of Hal's new book "wrecking crew" - we were all laughing

at that at first, what a silly term, but Earl was not laughing, he hated the errors in that book, some credits that weren't Hal's, other errata - it was important to Earl to be exact about credits, and the name bothered him greatly, as we were never known as that at all. Later on I learned more - just actually being back a short time from years in Colorado and regaining good health again, this was all news to me. I wasn't aware of all the cheating going on.

It was just good to be around Earl again, playing music with him again, and he's always been a good soul, always happy and was a lot happier when his book came out -- people loved it. The extra few cuss words didn't seem to matter. Later on, I finally "got it" that things and people 30+ years later are not the same as they were (or appeared to be).. Earl was the same, and even more gracious. The loss of his Susie of cancer was a heartbreaker, I was there at her funeral, a very sad time for he and the girls, but was glad when he married Umeko, a lovely lady, who is the mother of Penny, Earl's youngest girl..... he was very proud of her too. And now in 2008, he was gone, leaving behind seven grieving children and 1,000s of friends and fans

I had been extremely happy to be playing again. And playing with those you love is the best! But gone now.

Sometime in the 2000s, Billy Strange and his new wife Jeanne (Jeanne was Billy's old flame from 40 years ago and herself a well-known singer before her first marriage), were visiting back in town from Franklin Tenn. where in 1985-86 I had rented a home for a few months in 1985-86. Back then, Billy had taken me under his wing, and giving me advice that was good - he knew I wasn't in good physical shape in the mid 1980s, but we did catch up on gossip and it was nice be around him again - laughing and joking, and sharing stories from studio work before. He always had good energy and love of music. While in Nashville, I did a nice record date for him too, like old times (when he did his arranging for Nancy Sinatra, Jody Miller, Elvis, so many other great dates) - btw, I saw cocaine in the Nashville studios, and was a little shocked. Studio musicians with a drawl drinking and using drugs, and discussing the stock market like they did in Hollywood 1970s was a bit ironic to me.

Billy Strange always told me his house in Franklin was built on an Civil War battlefield and sometimes while doing his music in his basement music room, he'd see a Confederate "officer" ghost stand in the room there with him. He's not the only one in Franklin who said that. I saw Willie Weeks, a fine bass player at the same time period also, and helped him learn sight-reading on bass. Willie also had stories of eerily seeing ghosts there too.

One day at that time, Billy also took me to see a friend of his at his Nashville office, introducing me to his good friend Terry Smith, who ran a business collecting royalties for the Nashville artists. Billy wanted me to tell Smith my Warner Bros. story of not getting my due-royalties from W.B., that I thought their accounting was suspect, why I sold my company in the first place to someone else (the crook) and Smith started laughing. Taken aback, I asked "why are you laughing?"....he said "Carol you guessed right. I'm the one who set up that accounting system for Warners and you're the one who found it! You were absolutely right, it was a separate system of double-book accounting. I used to work for them and they had me set that up." Billy

put me in touch with Smith who worked for W.B. in the past. Amazing. He turned out to be a good kindly man who later helped me with some foreign royalties too, a very caring person who wanted to help me, and he did. Someone who cared, I'm forever grateful, it's a small world yes. Thanks Billy and Terry!

In the 2000s, with Billy and his new wife Jeanne, the "love-birds" we all called them, were here. They were so cute together, it was a wonderful bond for the two of them again I set up a nice luncheon in Sherman Oaks for them, with Plas Johnson, Perry Botkin who I was having frequent lunches with also, and a couple of other musicians. It was a great time yes, we all enjoyed it so much - getting together to talk over old times and seeing each other again.. Billy and Jeanne got over to see Nancy Sinatra too, who was overjoyed at seeing Billy again and loved Jeanne too. He always took good care of Nancy on her record dates, was a loyal friend and confidante too, someone a young Nancy could trust - her Dad Frank saw that too and asked Billy to handle the Sinatra publishing for him too after he (Billy) had moved to Franklin Tenn. I can't quite remember but think I got Billy and Jeanne over to the breakfast with Dave Gold and Larry Levine, and their group of people too.

Nancy Sinatra and I would hang out once in awhile, being great fans for Brian Wilson too, we attended his Hollywood Bowl concert, Mike Lloyd and Don Randi also Nancy's guests sat with us in the box. It was nice to see Mike Lloyd again, he hired me for many a record date, and fun to hang out with Don at that time. I hustled to get back to say "hi" to Brian back-stage and heard a familiar voice "Hi Carol" from someone waiting in the Brian Wilson line. "Jan Berry! What are you doing here, you need to be back with Brian!" No-one knew Jan Berry was standing in that line to see Brian! I hardly recognized him, it had been years, and we both walked right in then to see Brian who flipped to see Jan, they had a great time together. It was very poignant.

Nancy Sinatra and I kept in-touch by email - I was computer-savvy by 1996 having taken a course in computing after my surgery and paid a university student to set up my website with pictures, quotes, Studio Musicians' names and stories. Nancy Sinatra was very happy to see Billy and Jeanne again, happy to see a couple so in-love.....they were the talk of the town for awhile. We begged and begged, but Billy didn't want to move back here tho' he was very happy to see us all. They were at-home in less-frantic Franklin. We kept in-touch for awhile.

Anyway, I got Billy and Perry down to see bassist Lyle Ritz who was in-town playing a gig locally too (in from Hawaii), and Lyle when seeing Perry fell out. Those two had a past together, and hadn't seen each other in years.....they played as school-kids in their high school jazz band that had John Williams (later, composer yes) on piano, Lyle on string bass, Perry Botkin on trombone, and Gene Estes on drums. It was a great night of old memories in that Sherman Oaks nightclub.

Lyle had been living in Hawaii since his marriage in the 1980s, and tried to get a job teaching in Tedesco's school (it used to be Howard Roberts' school but that's another story), but sadly someone applying for the same teacher's position as Lyle Ritz, had sent in a phony tape of "Lyle" in order to discredit him, Lyle said, telling me about the musician who wanted to stop Lyle

from getting the job he wanted. I had no idea of this while I was living in Colorado.....it was at a bad time, and with Lyle's wife pregnant, he needed that job, and certainly had the qualifications for it. The east-coast musician, not really qualified to teach imo, got the job instead of Lyle who was the qualified one, and the newbie predictably failed at it.....same person btw who slandered me too so Lyle and I had a lot to talk about.

Lyle mentioned he knew that I had just given a seminar at that school GIT, and was curious about it - I didn't realize it at the time just yet about the Howard Roberts story, I knew Lyle knew Howard, but we were both in the dark as to what happened at that time. I told him what I knew, that something felt amiss 1981-82 but that I didn't know what it was, I lived out of town. I mentioned the publishing disaster, and I sure sympathized with what happened to him, that shouldn't have happened - he's a good person, he never lied and has always been fair with people. It's sad to see an outsider musician causing trouble in our circles, with Lyle hurt badly, he couldn't believe someone that well-known would do that, but he's not the only one hurt.

Lyle just took lemons and made lemonade out of it all, creating a lot of success later on by playing Jazz on a ukulele CD, and having hit-records selling in the 10s of 1,000s all over Asia, he was a "star", I'm happy to say. His jazz ukulele CDs still sound good today. .

But changing subjects, it was a blast to work some gigs together at that time, read on..... It was nice to see Lyle, I always liked him and yes he played string bass on most of the Beach Boys record dates too. He accidentally (he said) set the music on-fire with his cigarillo one boring day with Brian Wilson, you never know! Lyle who always has played some fine jazz on uke, was proud of his uke-playing daughter too.

When Lyle and his wife left to go to Hawaii, they made a good life for themselves where he had resumed his jazz ukulele playing and cut the hit jazz album which sold all over Asia, he was on top! His album-CDs were wonderful. Lyle hired me for a San Diego gig and we had a great time together - he had 100s of adoring music fans at the gig - they loved him! Nothing conquers hard times like complete success which Lyle had. We also later went over to Tony Ortega's gig and jammed there too. It was like old times. In the late 1950s, I used to go down to catch the fine Paul Horn Jazz group at the Renaissance Room (top floor of what was later the "House of Blues") with Lyle on bass, Gene Estes drums, and Emil Richards on vibes, it was a great group.

Moving back to LA might not have been the great idea I thought it was, tho' being around Earl was certainly worth it. I did some nice dates, notably the Matthew Sweet dates, and some other well-known dates (P.J.Proby played piano on!) too...and some film calls and started to do some nice Jazz Trio live jazz gigs with the fine Ray Pizzi (Pizza Man!), that wild guy on sax and oboe - a fantastic musician and friend, and also another friend, the fine studio guitarist Mitch Holder. We put out an album, which grooves (without a drummer too), "Thumbs Up"....we enjoyed our gigs for awhile and our Jazz Trio opened the new EMP Music Museum in Seattle Washington.

The people who built the EMP and stocked it were a special group of music lovers too. I ended up doing the voice-overs for the Bass section of the museum, and did a couple of seminars

there too where I hooked up with Deb Hastings too, she was the bassist-conductor with Bo Diddley. I saw my cousin also on one of the trips, my mother's brother's son who had married the lady who owned "Ye Olde Curiosity Shop" and he had been running it for years. I really didn't know him but it was good to catch up about family while chatting with him. He really had no idea of who I had become only that I was some kind of "musician". It was kind of nice to be "someone" for a change rather than just another "musician". I still had some residual alignment of the TMJ problems from time to time, but adjustment of the teeth and good chiropractic care helped and while I still had a few problems here and there, I always got good help too. My surgery was holding good.

The stress of the Motown slander was lessening after I sued the book-writer who himself had even slandered Jamerson imo, and made all his money from the book, the family gets nothing the publisher who I knew, told me. When Detroit musicians fired him, he turned around and sued them. He lost a lot of credibility, sue the musicians? Terrible. They sure didn't need him, and more and more they didn't believe him then too.....he was always saying one thing and then another just the opposite imo, I'll never forget how he screamed at me in the phone.

But it would take more time, the world had changed, music had dumbed down, and people couldn't believe that "women" could really play I noticed. It usually takes time for people to learn and then digest the truth of anything, takes years sometimes from what I saw after being in internet chat rooms, about the lacking of wanting to accept the fact that Studio Musicians played on the Beach Boys things. I never had the problems early in my career like so many women had in the late 1990s. More women were being employed for music jobs yes, but I do think with the dumbing down of music styles and even playing overall (show-off stuff, non musical songs etc. the mememe ego world wasn't too good IMO), the prejudice against women is worse. If a man can't play well, how can a "woman" play well? I think was the motto of the later working rockers, some of those doubting women's playing were mostly wannabee's IMO.

It was tougher for serious women musicians yes, troubles I never had in the earlier Jazz world. You learned to feed back to the harassers what they said to you, and get the whole band to laugh at "them", yes you can fight back that way, but it's important to not make it a 'career' of fighting -- your professionalism and your playing will speak for you in the best ways I've always thought. And it's true, some men really can't play well. It's important to always go with the musicians who are excellent, they're better people as a rule and not so much of a hassle for women musicians, tho' sometimes you've got to watch the flirty ones.

Once in awhile you'll come across a toughie who cusses too. You can't let that get to you, best to just put up the blinders and do your job but also be ready with some humor if it calls for it. There was a composer, a great one who yes swore and cursed a *lot* out at Fox. I wasn't on the date, but heard about it. This was in the late 1960s or early 1970s. Dorothy Remley was a wonderful harpist, a first rate gracious woman, one of the finest musicians yes. She was very nice, a classy nice lady who sometimes during the many cues she's not on, would bring her knitting on the dates she had to wait out on before playing, waiting sometimes for hours. It was one of those days and she finally did have a cue to play....by now, the irate cussing composer

had bawled out many Studio Musicians with "did you f---n play your g---d--- part RIGHT!"...screaming at fever pitch now, as he went down the row of players hollering the same thing and he came to Dorothy, and said the same thing. Without looking up, still knitting, she replied nicely "every f----n g--- d---- note!" Haha, we all talked about that one for awhile, good on Dorothy! He was OK then.

9/11 happened -- Debby and Margo work in downtown NYC so we were on the phone together and the shock was in their voices....we were on the phone talking together when the 2nd building fell too, Debby saw it fall when driving fairly nearby, what a horrible time. Debby and Margo, New Yorkers for a long time were in tears and afraid some too...it was awful as everyone knows. This shock affected everyone.....and suddenly there was a need for real music, the Standards songs were what people wanted to hear, something comforting, played by real musicians, jazz too.. The false synthesizer sounds gone. People needed people and that includes real musicians playing, we needed each other.....I started playing more Jazz guitar and doing more record dates too - good music was back to stay now in the clubs of NYC and LA.

Another sad moment in our history too. The murder by Jim Gordon of his mother. That happened shortly after I spoke to him on the phone sometime in the early 1980s, I forget what year but it was a few months before he went berserk. I happened to speak to Jimmy on the phone, not sure who called who, and he told me about all the drugs and booze he had used while traveling on the road with the rock groups he played with, name groups in the 1970s. He sounded like the same sweet person I've always known, and was glad to be on the right track to being "sober" again.

I was shocked as I always knew Jim as a very straight loving family man, I was even at the hospital when his baby was born, he and his wife Jill were lovely people, the epitome of a great American young family. I hadn't known about their divorce the start of the 1970s, and Jim went on the road, I knew that. His last words on the phone were that he was "getting help with the depression he then had" with his doctor - he didn't elaborate, and I wished him well. Then the crazy murder happened later, he was put away in the medical prison facility where he still is.

Later on about late 1990s when Nancy Sinatra and I had discussed that, she was still very fond of Jim Gordon, saying "he's on the Boots hit" as we both had remembered, and I told her about the quotes from Jim in a newspaper wondering why we all don't come to see him, that he had "paid" for his crime, like it was a bad check or something....she and I both had written so many letters to Jim and then torn them up, she understood then. What a terrible awful thing to lose him and I do believe some of that had to be the years of drugs and booze plus maybe some prescription pills too, who knows. He was a perfectly normal great guy when we all knew him and I worked with him on probably 100s of record dates, a fine drummer and a good guy. A sad terrible end of a fine talent and good guy turned criminal, in prison for life.

My daughter, Peggy and I were in-touch as she had had a breast-cancer scare but it appeared her chemo had worked, she seemed alright. In 2001 the cancer had came back however - and she had both breasts removed. She finally flew in to see me, and we spent some time together. She did tell me all about it, not to be "afraid" for her, but I was afraid for her. And we kept in close touch via email, I must have a whole box filled with our email conversations printed out....hanging on to it, she's still "with me" in a way. Peggy made many trips here, one for a treatment which helped her deal with the pain of her broken hips, the breast cancer had spread, and another time to operate on the brain tumor which had developed, hoping it wasn't cancer, but it was.

She had rounds of radiation as well as more chemo, and next I flew to help her at her home, it was a tough trip to go mile-high then, I could barely move, I tried to hide it, but the ol' heart wasn't doing well. I did as much for her as I could. Corey her daughter helped her immensely and Peggy put up a brave fight, believing in the DNA part of cancer, but it all failed in her treatment, and eventually Peggy went into hospice fall of 2003, and passed away. A terrible time for Cory tho' in Colorado she did have family friends to help her....I couldn't fly to be with Peggy at the end, our last conversation had to be by telephone -- doctor said "no more flying". I gave her a loving message on the phone, the lady was kind to hold the phone to her ear.

She died the next morning.....and I swear, my doorbell rang and rang then, but no-one was there when I'd answer it....it was shattering to lose her, it still is years later. Having your child die even at the age of 52 leaves an immense hole and total shock in your life....she was my partner in life in a way, we were so close in age together. My lovely daughter who worked so hard, not with a great start in life. She had many friends, admirers come to the hospice to pay their caring respects; Larry McCormack and his wife were there, many great people, Peter and Gayle, and Gwyn came. I did hear later they named a business course at Denver College in her honor. Cory had been prepared for the loss of her mother, Peggy made sure of that. Still, it had to be a horrible transitional shock. It was a terrible shock tho' and I believe Peggy had been hiding her feelings from me for awhile - the painkiller drugs and steroids do change your personality as well as cancer, the illness itself tho' she fooled us into thinking she was going to be alright, she wasn't, my poor baby .....Pete and Gwyn were also devastated, our Family was broken with Peggy leaving us.

Her death brought back so many memories of the past 40-50 years, and toward the last few years, I tried to shield from her from what was going on, so played things down like "nothing important" if she had heard anything like the magazine motown slander.....she and Pete actually had met the singers, Stevie Wonder, The Four Tops etc. - I took my kids down there sometimes too. The string section in the waiting room often babysat Gwyn when I'd bring her as a small child...they grew up knowing what all we did in the studio work, just another "day at the office" type of thing...Someday I'll have to read our emails, Peg was very hopeful for awhile, we were hoping to get her to Europe where the new vaccine was successfully being used, but wouldn't be available here yet because of patent problems - we saw it on her surgeon's computer, Dr. Black who was at Cedars in W.LA (after being at UCLA), an eminent surgeon and caring

doctor....he spoke highly of it too, but Peggy's cancer had spread to her liver and then with the brain tumor there was no way out.

In my trip over to Denver to help her at home, fix her yard up, clean her house, and in general be with her, we enjoyed some days together, and I bought a foot massager for her. She was doing oxygen treatments then. We were so hopeful, bravely she carried on, even with broken hips.

Peggy had loved her Vice-President's job at Media One, she was very happy there, having the respect and exciting job she wanted. Sometimes I wish I hadn't moved back to California, the price was too high. Peggy was a lovely woman, a beautiful daughter, a hard-worker, always with humor and having a great personality that made people feel good to be around her. Many men fell in love with her, but after her divorce, she steadily raised her daughter the way she wanted to, alone....and left her something to live on too with a backup plan, Peggy was always efficient. A beautiful loving caring person who succeeded beyond anyone's dreams in her work, and as a parent, she was a blessing to us all, and was gone.

I started to think about moving away, maybe Sonny Bono had been right about everything. It's not the same at all. Maybe I should move to Palm Springs -- many other musicians had retired and moved to Palm Springs and played "jazz gigs" there, it sounded like a good place to "retire" in. Being "older" now, I noticed quite a bit of bias against older people in Santa Clarita....and tho't maybe Palm Springs would be good for me too. Older people are respected there more.

I had gotten a call from Jay Migliori's wife, and would I come down to his 'birthday party?" They lived in Laguna Beach or Laguna Niguel maybe it was. Over 100 miles for me, I told her sorry, was too ill (after Peggy's passing) to come and that "I'll see you all a little later". Only a little later, Jay too had succumbed to cancer, I had no idea, I should have tried to go. Jay was a special great guy, a terrific musician and always with a smile and pleasant personality on the dates and on jazz gigs too.

And then John Guerin died. This was a few months after his son had died from an overdose, and John continued to play his jazz gigs - he seemed so lost after that for awhile, but we all were there to support him. He suddenly got pneumonia and within 2 days he was gone. That was devastating, I cared a lot for John, did many a great record date, movie calls and even TV shows with him (Hawaii 5-O, and Wonder Woman etc.) - he had a wonderful career, playing on the road with the fusion-jazz group with Tom Scott, the L.A. Express, the Byrds even, and later on with sax jazz great Sonny Rollins. He also produced some jazz recordings. This was wayy after his great recording career. Also his fine jazz drumming is featured on the Clint Eastwood movie "Bird - Charlie Parker" too.....John was always a good guy, we all felt close to him, this was terrible. I had attended some other funerals, but after Peggy passed, I just couldn't attend any funeral....it was too much.

Before that I had attended Ace Estes's, and Ernie McDaniel's funerals, and Lew McCreary had passed too, not long after I visited Lew in the hospital.....he had suddenly collapsed still working

the Simpsons TV show, he got up to go to work but found he couldn't walk one day, and then it was found he had kidney cancer. When I saw him he had wires hooked up all over him, but they were taking good care of him at Tarzana Hospital. I started to leave as the nurse came in to help him, he joked "oh Carol don't go, you always wanted to see us boys "'pee'" and I joked back "OK big guy" and we both laughed and kibitzed. How he felt like doing that I'll never know, but Lew was a happy man, loved his wife, his kids, and his life as a great musician, and cancer didn't stop him who he was. He went into a hospice and soon passed on.

After Peggy passed, and I couldn't go to John Guerin's funeral, I decided to move away to possibly play and "retire" to the Palm Springs area. I bought a reasonable country club house in Desert Hot Springs which really had sentiments for me of an earlier time. I had gone to Desert Hot Springs over 20 years earlier to get rid of the Rheumatoid Arthritis in 1978 when I could barely walk, and Dr. Bellew had his clinic in Desert Hot Springs. The Doc taught us how to eat, how to use herbs, and we got Type A and B Flu Vaccine shots for it. Everyone got better immediately including myself, and that had set me on the right road in getting over Rheumatoid Arthritis. Also on that trip for the two weeks of treatment, when I got out of the RA pain, I felt awful tooth pain. That's when Dr. Bellew sent me to a dentist in Palm Springs where they found I had problem teeth (later found to be cracked teeth from the '76 attack), and had two of them extracted, and felt even better. I was in so much pain I had no idea of it until the vaccines started working. I continued with the vaccines well-known at that time but Dr. Bellew also said "the Arthritis Foundation will shut me down one of these months soon."

He had been a food-inspector doctor and told us stories of horrendous mistakes of food processing, especially about the abuse and maltreatment of animals -- evidently it was bad even in the 1970s. His theory of either a tooth infection, or food poisoning due to eating poorly processed and/or dirty food/animal meats seemed a plausible cause of Rheumatoid Arthritis, a terribly painful crippling disease of swollen knees, shoulders, problems with coordination of your arms, legs, hips, and hands. I even had spoken about this to Leo Fender who had just lost his wife to cancer in the early 1980s and he explained "Carol, read World Without Cancer and you'll see the political backgrounds of why they won't find any cures for cancer and arthritis"....we had 2 days of chatting about health and Leo was adamant about food as being the cause of cancer, and the corrupt political scene of our country wasn't helping either he said.

True enough they stopped Dr. Bellew and his clinics. I received my vaccine treatments from my own doctor for awhile. The Bellew vaccine was recognized by many MD's as a cure for RA which it was until it was later banned. A few years later, after years of eating healthy foods, juicing doing what I could to feel good, it was discovered about my cracked teeth after losing tooth by tooth and all arthritis was gone after I had new teeth put in, old teeth parts extracted ....even the insurance-Beverly Hills VIP dentist didn't suspect that, The expensive Beverly Hills dentist said "let me rebuild your mouth for your TMJ troubles first, (only $19,000 a lot of money then)" trying to scare me into it, and I replied "I'm losing tooth by tooth, what if there's an infection somewhere which your tests don't show, after you rebuild my mouth?".....he replied "well then we'll pull all your teeth".....hoooo boy.....this from the Beverly Hills specialist!

So I had found a Dr. Cowan in Van Nuys (when it was still a community I recognized) and paid the dentist cash to "pull all my teeth with a local"....my blood pressure was so low I was barely awake and in so much pain I knew something had to be done quick. I only had 18 teeth left and I gave him orders to pull ALL of them, don't leave any in. So yes I was awake and the old Navy doc oral surgeon found nothing but cracked teeth, throwing the poison in my body as Dr. Bellew had surmised earlier. I had instant relief and only iced, I didn't need any pain pills, and I had no more swollen knees, ankles -- my hands, hips and shoulders started working again very well. Only the TMJ still wasn't very good but I didn't have RA anymore, tests proved that. I first got to feeling better in Desert Hot Springs which set in motion the final cure later, all swelling from RA gone.

I had to have 2 more surgeries to help rid the jaw-bone infections and got new teeth, last mouth surgery in Monterey. I was much better yes, and the TMJ was finally fixed in 1994. I'm saying all this so others who might be suffering from TMJ might know some good info on this. Sometimes tooth infection is not detected and it's serious as infection can get into your heart from teeth and gums yes. By talking to older women I was able to get to the bottom of all this, as well as with the Dr. Bellew Vaccine....1994 was the end. But I don't recommend TMJ surgery unless you might be suffering from head trauma like I did in 1976. There's other ways to fix a TMJ problem -- mouthsplints, fixing teeth alignment etc.

Desert Hot Springs by 2005, had a lot of crime problems unlike the 1977-78 era. I shouldn't have made a decision to buy a home there out of sentimentality - it usually doesn't work. Neither did living in that area which was too hot, too cold and I wasn't 18 in Tucson anymore with this one, and drugs? Even the tourists, some of them come from Canada to Palm Springs for drugs from what I saw, sad to say but it was out in the open, and really something. That area beat me with its weather extremes and tho' I worked with some nice musicians and met some nice people there, I wasn't used to all that and I had enough. I moved back to business-oriented Valencia/Santa Clarita area. 118 degrees heat also had cinched the deal to move for me. The year I moved back was when Earl had passed, and still there was more to deal with soon.

I had no inkling of a mortgage crisis looming, tho' I knew the prices of homes had risen dramatically and it was hard to find a place in Santa Clarita a safe nice area.

CHAPTER 29. 2008, BACK TO SANTA CLARITA - VALENCIA, A DIFFERENT WORLD.

I had given up on Palm Springs, it wasn't like it used to be, with Jazz musicians retiring and playing nice Jazz gigs, not so much now. The weather extremes were bad and I was advised by the doctor to move back to Santa Clarita. Also, Palm Springs had changed mainly to rock and blues, with still some big-band wonderful older musicians who used to work for Frank Sinatra etc., but they were in their 80s, some in early 90s and those gigs were growing rare. I moved back to a nice 2-story townhome in Valencia. It was just in time to see online piracy of my books illegally online, and the sudden financial crisis started then. My lucrative seminars stopped - no-one had much money soon, all of which cut my income, and then the mortgage crisis started

One night, I was up in the middle of the night witnessing in disbelief how the world stock market tumbled down like a lead balloon and my income started to drop off. Not much in book sales online from my books at first (but later), my many book tutors and I had gotten back the rights back from Alfred Publishing who I had originally sold to, and I was happy to get them back while writing new Jazz tutors also.. Alfred wasn't doing much with the company I had sold to them, and saw many books they had issued with almost the same titles as mine, strangely enough. Later I saw all the illegal downloads of my books, and Ibanez paring down, trying to save their company, cancelled on the planned touring for seminars I was to do, and the once good loan I had on the townhome turned into a high-cost burden.

I knew Valencia was the safest place around in crime-LA county homes but it also had overly-inflated expensive properties. Yet when I bought, I was doing well, and thought my good income would continue tho' was concerned because of the piracy. The bank turned me down many times with a re-fi attempt. I couldn't understand why, I had good credit, was a good customer. Like many others, I truly thought we were in for a "soft" landing with high prices. But it all came crashing down hard and fast for so many millions of people, including me because of the lack of regulations and banks making illegal iffy loans, illegal mortgages written on sales of homes that shouldn't have been sold in the first place. It was business as usual with buy and sell but people like me with bad timing were out of luck.

I injured my back badly on the move and a fall, my old broken ankle had problems, it was sprained during a medical test by careless Valencia doctor who's now on the hospital board (shaking my head here)....you carry on anyway.

A proposed film that Tedesco's son Denny wanted to do? At that time I got talked into it, as Denny said, and he agreed, that Howard Roberts would be well-represented in the film as the fine guitarist he was etc. It was all supposed to be only about us Studio Musicians, not just about his dad - what he said sounded good. It was only about "our story" and would have the No. 1 call people in it....Mike Melvoin, Billy Strange, Howard Roberts, and Denny's dad Tommy, who by then was dying from cancer sadly. And yes Denny said, it would have Earl the No. 1 drummer in it, tho' Earl was like me (suspicious of their motives) only worse as he kept turning Denny down all the time. I finally said yes when Denny coerced me into it by finally saying "do it

for those who died" ..I agreed and then Earl agreed to do it after I said yes and Denny had assured me "it will not have that Hal Blaine made-up title no, it's about Studio Musicians only!"

Hal was trying to change the name of us Studio Musicians to his own self-promotional 1990 name and we were all concerned about the absurdity of Hal's intentions. I wanted to believe Denny, he can be very persuasive.

You can't hold the son responsible for sins of the father I reasoned, so I agreed to do it after Tommy was very nice to me and was sympathetic it seemed for what Peggy went through after I lost my publishing co. After that, most of the others who I gave phone numbers to Denny of, jumped on board for his film too. We were in for a surprise tho'. I had seen a little of the first attempt to film us, just the 4 of us (Earl was scheduled for it too, but bowed out), Hal, Tommy Tedesco, Plas Johnson and myself at Hal's condo.

I guess it was OK but silly in spots and yes Tommy had to put me down, making up the story about "pick" slander, but like doing studio work, you go along with it all.....he wasn't well. Some things were said by Hal about Plas but there again, Plas had said he just cares about himself....Don laughed at Earl being drunk one time - Earl getting angry about Hal's attempt at trying to re-name us...I knew there was going to be a split among the musicians especially after I saw the film and Blaine sure cussed at me for "for not using his wrecker name".....I was to learn a lot more from the cartage people too who let me know more and especially about his "business"...his problems.

We used to laugh at Hal, and his antics, his made-up name, and his penchant for putting a police siren on the top of his cadillac to drive around with, his loaded gun on his leg like Phil Spector, oh c'mon Hal....etc, and even at his rubber-stamping of his drum part with his name, but this was different. He seemed seriously obsessed that we "all should use his 'wrecking' name." I feel sorry for him as he does odd things to make me and others look "bad" sometimes. He made up that story imo about wrecking crew as in my opinion, not being a good-enough drummer enough to do the great movie and TV world of recording, probably imagined someone making fun of him or ?. No-one put him down as he describes - some of the movie studio musicians worked rock dates too.

Contrary to his promises, Denny named his film with Hal's book name, to heck with what we thought at all. His film had many bad phony scenes as to how a "record date really looks like" a crazy false spoof that had been filmed for the Sonny-Cher TV show, funny yes, but also another put-down entirely of Studio Musicians, on and on and Howard Roberts? Yes he was in it, one scene had Howard shown "walking off a date" but don't blink it's only for 1-2 seconds.....Mike Melvoin and Billy strange were not even mentioned, on and on, but you get the picture. It was a farce, sure a few funny moments, Tedesco was a comedian with funny scenes, Hal tho't he was too, but it wasn't true, and misleading as to who Studio Musicians were imo - it's bad enough that musicians are prejudiced against for being "dopers" most of the time, but now we're "wreckers"? A shame and glad some saw right through it, one saying "it's more Hollywood fluff."

Some people don't know that "fame" isn't good when it's part of a slanderous film with misogyny and has phony parts. A few tend to think like Spector: "fame at any price is good." Musicians get their reputations from their expert playing performance track record. "Stardom" is a product, not a person. Fame doesn't play your musical instrument for you, skill and experience does. Musicians are hopefully respected as the skilled people they are.

Stardom was originally for movie-stars who were products for films. We had good integrity, good pay, fantastic respect from the world at large……now it looks pretty corrupt and crazy….rockers on drugs are "musicians" and so reputations are usually no more than that, not good for the tens of 1,000s of professional musicians everywhere who strive to have integrity, a sense of professionalism in their good-paying casual work, and hopefully are well-respected by the communities they live in. It's interesting tho' how so many people would gladly sell themselves for 1/10th the "fame" they think I should be "happy" about. To me, that speaks who they are. Very few real jazz musicians like that film BTW - they see right through that thankfully. Hal wanted us to be a "wrecker" like him, but he's the only "wrecker".....

The more I found out Denny's and people's real intentions the more the whole thing sort of fell apart for me, it was depressing. A film with phony inserts which couldn't be further from the truth. It took every Studio Musician to make a hit record and/or a great film score not just 10 or 15 of us! A few even invested money in it. Denny without my knowledge or permission, even asked the company I endorsed, Ibanez, to "invest in it"...I told Ibanez "don't do it", and other companies he tried with who I was associated with....IMO I was seeing a scam developing.

Yes tho' Earl Palmer was the No. 1 call with most in Hollywood, Hal played on a lot of great records, yes, he got the multi tom-tom style drumming going, but also for awhile, Hal sometimes had a time-sense problem but nevermind, it's your job to help him. Even Joe Osborn was quoted mentioning that in a magazine too -- Earl never had a time-problem, he was Mr. Groove! Also, I've worked with the fine movie Studio Musicians sometimes almost every day doing film dates, and never heard them say anything derogatory like what Hal says they said…..some did those rock dates too tho' the top-rated Cipriano never did. We were never called by Hal's name, nor were we ever a "band" like Hal Blaine implies and certainly not "his" band. Just because you work as a "contractor" doesn't mean it's "your band". The producer and/or arranger calls the shots on who is hired, not the "contractor" for the rhythm sections - sometimes for needing strings and/or horns, if a player doesn't show maybe for that emergency, yes. Otherwise no. Producers and/or arrangers always named the rhythm section and other key studio musicians they wanted.

We all thought (at first) he's just playing a joke, what a silly name for even those like Jack Nitzsche, Leon Russell (who changed later), Al Kooper, most of our Musician bunch couldn't stand his phony name. Frankie Capp called, he was very angry at Blaine too, he finally got it. It was unbelievable the amount of emails I got saying "you should be proud of being 'famous' now" - having no clue etc...but yes am thankful for the all the ones who saw through that. We were always known as Studio Musicians (since recording sounds began in the 1920s) not known by the general public no, we weren't like their rock stage-stars, no..... Sometimes the

No. 1 call Studio Musicians were called the "clique" or "click", the top 50-60 of us first called by record companies. It's not opinion, it's fact.

Some musicians liked to work as "contractors" for the extra pay, and they were told who to hire. For those trying to embrace his 1990 invented name, it's not good, it's a low-life phony name. The film has phony film inserts, slander and misogyny in it and is just the opposite of what was proposed to us.

So with that, the whole nature of Denny's film was changed, was skewered and biased IMO. Denny at first had no idea of all the Studio Musicians doing the work. He was just a young boy in the 1960s and not very connected to his dad either, he went with all Blaine said. I did give Denny some names and phone nos of some of the heavies..... I didn't know Hal Blaine was directing it with his influence - I'd never consent to being a part of anything then.

I stopped endorsing Denny's film, and I also stopped any live appearances and potential interviews too. The bad phone calls started then threatening me because I stopped my endorsement. I was scheduled to play with Hal Blaine and Don Randi a few days after the film showing at our Union, but with Hal's screaming at me, cussing -- others tho't it was a joke, but it was no joke -- and seeing the film then with its mistakes, false film, and slander, I then cancelled when I couldn't find a bulletproof vest to wear. Don't laugh, remember his temper and wearing his loaded gun on his left leg like his friend Phil Spector did? And his thinking of suicide in 1990? Uh-uh.....as funny as this might sound, I wasn't taking any chances, I wasn't going to work that out-door gig with Hal and Don, would you?

Years before, Al DeLory had called me 1990, saying "Hal is in deep trouble, he might do something wrong etc." and he urged me to call him to talk to him, show some support etc. He was living in Palm Springs working as a security guard. Evidently his ex-wife had sued him (some injuries of some kind?), and she won her case, he lost some money yes. He said he had written a book -- I felt sorry for him working like that, and put him in touch with a publisher friend of mine, and that seemed to put him on a better track of his life then. I knew Hal had been a part-time movie actor and was used to playing jokes on people so didn't give it much mind at first. In closing about this subject, I hope that he will have peace and calm in his life.

Another aside: When Mike Melvoin died, the church was overflowing with friends -- it was beautiful, with lovely honors by his daughter Wendy and others, hardly a dry eye there. And it was terrible and sad too when Billy Strange passed also. Don Randi held a memorial for Billy at his nightclub but I didn't go. I knew Denny and his buddies were probably going to be there, like what happened outside the Mike Melvoin memorial, talking "business"....I kept in touch with Jeanne, Billy's widow, for awhile until she passed a little later. It's always hard to lose your friends, people you admired and worked with so many years.

About another film-doc out with Studio Musicians in it, is the one produced by Jay Roberts (Howard Robert's son) who is a fine guitar player as are the rest of Roberts family too - all

musicians. Madelyn is a fine singer as well and has been the President of the Phoenix Musicians Union Local too. Jay didn't have to ask us twice to appear in his documentary about his dad, a well-done truthful and passionate documentary about Howard's career, we were all happy to be in his fine film. Also, Jay's documentary belies the real nature of the fine Studio Musicians in it too as well, and it has stellar interviews with film composers. No more needs to be said, it was and is a fine doc, "The Howard Roberts Tribute Documentary" very worthy to have and learn real history from. Please watch it!

BTW, in the early 2000s, George Benson and I accidentally got to play some jazz guitars together as a jam at Namm one time, and he later asked me what Howard Roberts was like as a person (in the back room after our jam). It turns out Howard was an idol of George Benson's for years! George said most of the cats back east loved Howard and his playing. I told the kids, and that cheered them up, Madelyn's pic with George Benson is on Facebook! Things that make your heart feel good.

CHAPTER 30. STARTING OVER.

I moved away from L.A. County in recent years. This was a fresh start and tho' your energy is low when you get older, I started teaching more and more, and my son Peter said "do you know about Facebook?" I heard about it but had no idea what it was. He helped me get on Facebook and suddenly I had 1,000s of people wanting to get on my "Facebook Main Page"....there I was, clicking away, getting 100s put on each day. It took me 2 weeks to get everybody on, 5,000 people and got a second page going too. And I started to write again, a sightreading book for guitar, and more Jazz things. And being on Facebook opened a new door for me.

It was somehow entertaining to answer everyone's questions, and more and more I was finding many good people on FB to communicate with. I did notice some of the same questions popping up and so I was saving more emails as documents, as I saved many emails and Chat Room discussions. A few of which are in this book. And managed to get the BBB complaint to wield some power to get many illegal piracy sites taken down.

I let people know online how piracy hurts us all, and especially since they thought it "alright to steal my hard-work of educational books etc." I was literally bawling some out, telling about how it felt to lose everything because of what piracy did. My name was even mentioned in Congress by Sonny Bono's widow Mary who became a Congresswoman but to no avail etc. She tried. It's a new world tho', and I have wonderful Facebook friends, good people on FaceBook who have encouraged me in writing this book, and I love them for it!

My life is rich, and I cherish the times I had with my musician friends. I do hear our music on the radio sometimes, listening more and more the "oldies station".....those singers could sing in those years - no auto-tune was ever needed, the late 1950s and early 1960s and yes we did everyone's favorite rock n roll of that time too all together as music was supposed to be recorded, everyone's feelings at the same time. We took care of the music, and it's nice to see those records last like they do. Coming home tonight, I heard a few records in a row that were very familiar.....and I'm sure you can tell in my Log, it's probably us on most of those records, Hollywood with its over 18,000 Musician Union was such a hot-bed for recording, the recording capital of the world.

People sometimes say things like "you have an interesting life".....or "wish I was a fly on the wall", that's very flattering with such nice things said, I really appreciate them yes. Did I do right in my life? I tried. Would I have done anything different? I would have spent more time with my kids, but who can walk in your shoes, or do Monday quarter-backing? I lost some in real life, those I loved so much, my wonderful daughter Peggy, Earl Palmer, John Guerin, many more great musicians with so much yet to give if they hadn't have smoked cigarettes, done drugs or boozed it up so much. Glad to see younger musicians take note and not get into all of that.

Looking back, I hope the reader can learn something from my story and experiences. It's evident there are ways to make your life better and stop being bitter all your life with even major

losses, losing someone you love, being physically hurt, stolen from, disappointed in people, sometimes some slander, on and on.....it's also important to realize some of the good you put in the world. Lucky is the child whose parent prepares them for their future lives without trying to live their lives for them - giving children love and their own tools to deal with it all is enriching imo. It's tough sometimes yes, but also there's also good people, and many joys to look for. Seeing your children work through their problems and come out doing well too, there's no substitute for that!

I'm pleased that our music is still alive -- we all did it together, and I'm sure most of us felt privileged to work in the studios and of having the opportunity to experience the successes we all had, working side-by-side. I worked with some wonderful people, top Professionals whose professional attitudes to do it all together with the utmost caring for the music and playing it with our top full-out professionalism created some benchmarks for recorded music. I also am grateful for all blessings in life, the fact that my book and course tutors have taught so many world-wide to enjoy playing music as well as being good working professionals in music too.

I still like music and listen to it constantly yes - and will never forget the great feeling of all of us pulling together as a team for the hit record, also for a movie theme and film parts of TV shows, that is an excitement unlike anything else. And ....I still love to teach on Skype and kid around about the music business too, teaching others in learning to play well is fun. The music business always needs good professional musicians to lead the way for younger musicians - it insures good music for tomorrow.

When I hear our records and films of those early years, we're still together in the music. I hear so-and-so on drums, sax, piano, guitars, etc...and especially in the older music, with the hully-gully feel....it's the same feeling and visions of when my mother booked my work calls for me, little Peggy who danced to music, Pete playing on pots/pans and drums, baby Gwyn smiling at a song.... It all comes back to me.

Our recorded music with its great spirit is still good music, and still very potent. That's something no-one can take away, with its good memories and thoughts. I hope you can and will play some good music - it brings much joy to your life, everyone has their own special musician voice in this world and perhaps reading this book gives you some good thoughts and insight into the music business that once was, the people who played the music, of how it was.
Musically, Your Friend, Carol Kaye.

SOME BASS HITS/CREDITS -- Was a well-known guitar player locally in L.A. in fine Jazz before I ever did Studio Work, and a popularly-hired Studio Guitar Player 1957 on. I never played bass until someone didn't show up at Capitol Records, my 6th year 1963 of guitar studio work. I liked to invent and play more on bass than the guitar stuff - it was more fun, plus you only carry in only one instrument, not 3-4-5 different guitars, Dano, mandolin etc.

Some Of My Bass Recording Hits (from Union contracts, my log):
Whipped Cream - Herb Alpert
Spanish Eyes - Al Martino
Good Vibrations, Help Me Rhonda, Sloop John B, I Get Around, Wouldn't It Be Nice, California Girls, God Only Knows, Pet Sounds LP, Heroes & Villains, Caroline No, Surf's Up, Child Is The Father Of The Man, Do You Like Worms?, Smile LP, Cabinessence, Fire sessions, I Was Made To Love Her, The Little Girl I Once Knew etc. (not any at Brian's home mid 60s tho') - Beach Boys,
In The Heat Of The Night, I Don't Need No Doctor, America The Beautiful, Eleanor Rigby, Feel So Bad, I Chose To Sing The Blues, Here We Go Again, Don't Change On Me, Understanding etc. - Ray Charles
Alfie, Bang Bang etc. - Cher (played Dano on their hit of Beat Goes On, Bob West on F. Bass)
Little Green Apples, Hickory Hollar - O.C. Smith
Goin' Out Of My Head/Can't Take My Eyes Off Of You medley, Hurt So Bad, Shangrila, When I Fall In Love, More, Theme From Summer Place etc. - Lettermen
Something Stupid - Frank and Nancy Sinatra
Boots, Sugar Town, You Only Live Twice Theme etc. - Nancy Sinatra
Feelin' Alright - Joe Cocker
The Way We Were - Barbra Streisand
Tell You You Love Her, Our Town, The World We Knew (Dano w/fuzz overdub LA) etc. - Frank Sinatra
Hold Me Thrill Me etc. - Mel Carter
You're Nobody Till Somebody Loves You, Temptation etc. - Dean Martin
Candy Man, Have a Little Talk, Mr. Bojangles, Legend In My Own Time, and I'm Not Anyone - Sammy Davis Jr.
Godfather Theme, Love Story, Can't Take My Eyes Off of You (all with John Guerin on drums, Andy's usual recorded drummer) etc. - Andy Williams
Romeo & Juliet Theme (A Time For Love), Willow Weep For Me, Godfather Theme, Doc Severinson LP, and others - Henry Mancini
Mercy Mercy Mercy etc. - Buckinghams (all but their very 1st hit)
Indian Reservation etc. - Paul Revere & The Raiders
Natural Man, Love Is A Hurtin' Thing, Unforgettable, Good Thing, etc. - Lou Rawls
I Was Made To Love Her (which Stevie publicly acknowledges) - Stevie Wonder
What'd I Say, A Little Less Conversation, Suspicious Minds - Elvis Presley (note: Suspicious Minds is claimed by 4 others = 2 who claim they cut it in LA and 2 who said they cut it in Tenn.) etc. an example of how badly the credits are kept for the Elvis recordings: >>>On one CD - they've got Bill Black doing a session on a song Elvis recorded about three years after Bill had died!<<<<<<
Bless The Beasts & The Children - Perry Botkin
Little GTO, Go Little Honda etc. - Hondels
Shaft Theme - movie theme & single MGM and a few cues w/J.J.Johnson
(credited on sheet music)
You Gave Me A Mountain, To Each His Own etc. - Frankie Laine
Games People Play, Happy Together, I'm Comin' Home Baby etc. - Mel Torme

Wichita Lineman, Galveston, Last Time I Saw Her Face, etc. - Glen Campbell
Someday We'll Be Together Again, Ain't No Mountain High Enough - Diana Ross (w/Temps, cut 1968 RCA, Paul Humphrey drums released 1970, you hear my improvising on this after long music part fell down on take, this was supposed to be the "last we cut of the Supremes"...all the Supremes hit tracks were cut in LA by LA studio musicians - from engineer Armin Steiner in Mix Magazine: "The Supremes used to stay at my house in the early 1960s when out here to record").
If I Could Build My Whole World Around You, Ain't Nothin' But The real Thing - Marvin Gaye & Tami Terrell (Armin Steiner's studio, LA).
Don't Pull Your Love Out On Me Baby (recut from demo, is the hit you hear on radio) - Hamilton, Joe Frank & Reynolds (ABC Paramount)
It Must Be Him etc. - Vickie Carr
12th Of Never, Alone Again, Memories, etc. - Johnny Mathis
Takes a Lot Of Lovin' - Tony Perkins
Tiny Bubbles etc. - Don Ho
When I Die - Motherlode (cut in Toronto Canada 1969)
Batman Theme, others - Marketts
Come Back When You Grow Up & others, Bobby Vee
I'm A Believer, Last Train to Clarksville etc. (first 2 lps per contracts, some later - Monkees
Homeward Bound, I Am A Rock, Scarborough Fair - Simon & Garfunkel
Summer Breeze - Seals & Croft
Call Me etc. - Chris Montez (played guitar on his early hit of "Let's Dance")
Straight Life, Honey etc. - Bobby Goldsboro
River Deep, Mountain High - Tina Turner (Phil Spector production)
This Diamond Ring, Just My Style etc. - Gary Lewis & Playboys
Soul And Inspiration, Ebb Tide - Righteous Bros. (played guitar on their hit of You've Lost That Lovin' Feelin')
Elusive Butterfly - Bob Lind
Hikky Burr - Bill Cosby 70's TV Theme/w/Quincy Jones (also single)
Chump Change and others w/Quincy Jones
Red Roses For A Blue Lady etc. - Vic Dana
Up A Lazy River (rock part) etc. - Bobby Darin (Earl Palmer on drums)
It's A Small World, etc. - Mike Curb & Congregation (Disney "World" ride theme also)
Light My Fire - Doors (I vaguely remember this date on the contract, is in the Doors book, mentioning the "female studio bassist" - 3-4 studio bassists recorded the Doors stuff, Larry Knechtel, Jerry Scheff etc.)
American Patrol - Duane Eddy
In Crowd, Goin' To The GoGo etc. - Dobie Gray
Bonnie Jean - Ed Ames (guitar on his earlier hits - Sunrise Sunset, etc.)
Love Child, Baby Love, Stop In The Name Of Love, Back In My Arms Again, I'm Gonna Make You Love Me, You Can't Hurry Love, My World Is Empty Without You, Reflections, Love Is Here And Now You're Gone (2-basses, James Bond on the upright, I'm on elec. bass on "And Now You're Gone" fast triplets), You're All I Need To Get By etc. - Supremes

GIT On Broadway TV Show - Diana Ross/Temptations cut 1969 NBC, Al Lapin contractor, documented on video by trumpeter Ollie Mitchell, most of the Supremes tracks recorded LA.
Come Together - Count Basie
I Can't Help Myself, Bernadette, I'll Be There etc. - 4 Tops
Note: you can easily hear the LA-recorded Motown sounds in 4-Tops and Supremes recordings
Expecting To Fly etc. - Buffalo Springfield
Peace Of Mind, Out Of This World - Nancy Wilson (Shelly Manne drums)
Willow Weep For Me - Chad & Jeremy
This Is My Song, I Know a Place, a few more - Pet Clarke
Joe Williams Live LP - Fantasy Records
Big Man LP - Cannonball Adderley
Takes A Lot Of Lovin' - Tony Perkins
Northern Windows LP (now known as Northern Windows Plus) - Hampton Hawes Trio
Get Ready, I Second That Emotion - Temptations
My Guy - Mary Wells
Doo Ron Ron, And Then He Kissed Me - Crystals
Count Me In - Bobby Vee
Routers - Roll Over Beethoven
Yellow Balloon - Gary Zekely
Midnight Confessions - Grass Roots
John The Baptist - Al Kooper
Yellow Days, A Time For Love - Tony Bennett
Never My Love - The Association
Baby The Rain Must Fall - Glenn Yarbrough
Home Of The Brave, Queen of The Road etc. - Jody Miller
David Axelrod LPs - Song of Innocence, Songs of Experience, some Prunes stuff and something "Oath" etc.
Don Randi Quest album
Reelin' With The Feeling - Chas. Kynard organ funk-jazz
"Big Man" Broadway lp - Cannonball Adderley/Joe Williams
You Made Me So Very Happy - Brenda Holloway
Sixteen Tons (60s recut, you hear now on the radio) and others
- Tenn. Ernie Ford
Cascades (John Gummoe) Rhythm of The Rain
The Zodiac - Cosmic Sounds
Do You Love Me - Frank Wilson Motown Soul hit of '65 in the UK, as spoken about by Frank Wilson on a recent BBC broadcast.

This Motown hit in the UK orig. record was auctioned off at $41,700, DO YOU LOVE ME - Frank Wilson, who on a recent broadcast said it was "Carol Kaye" on bass on this one - he also spoke about their Motown-Hollywood office established 1963 - article in Billboard about this).

Recent ones: Matthew Sweet - In Reverse, Frank Black - Fast Man Raiderman, Frummenn - Jakob Magnusson & Studmenn

And many other hit recordings with: Cher, April & Nino, Spiral Staircase, Beach Boys, Lou Rawls, Association, Del Shannon, Bobby Vee, Gary Puckett & Union Gap, Monkees, First Edition, We 3, Dino-Desi-Billy, Dick & Dee Dee, Soul-Strings, Hollywood Strings, PF Sloan, Van Dyke Parks, Brenda Holloway, Paris Sisters, Judd & Lisa, Blossoms, New Seekers, Wayne Newton, Vic Dana, Timi Yuro, Deep 6, Harper's Bazaar, Gary Usher, Liverpool 5, Animals, Ineligibles, Buckinghams, Young Americans, John Davidson, Mel Taylor, Quincy Jones, Rod McKuen, Harry Nilsson, Grass Roots, T-Bones, Marketts, Bobby Paris, Doodletown Pipers, John Gary, Vogues, Hedge & Donna, Bobby Sherman, Isley Bros.,

Frankie Avalon, Gogos, Clydie King, Bobby Rydell, Peter & Gordon, Cass Elliot, Goodtime Singers, Billy Storm, Kenny Rogers, Bruce & Terry, Bobby Sheen, Barbara Mclain, Terry Melchior, Ripchords, Hollyridge Strings, Young Folk, Jericho Brown, Kim Weston, Al Kooper, Phil Spector's Prod's (a few on bass, mostly guitar on his dates), Trombones Unlimited, Osmond Bros. (all their early 70s hits), Michelle Lee, Monk Higgins,

Robert Goulet, Judy Carne, Hugo Montenegro, Dodie Stevens, Darlene Love, Jody Daniels, Lola Falana, Ralke Strings, Gilbert Becaud, 4 Preps, Living Strings, Jean King, Fred Astaire, Eddie Beal, Ray Anthony, Little Joe, Georgia Carr, Buckshots, Billy Mize, 4 Freshmen, Dorsey Burnett, Ray Conniff, Nelson Riddle, Ian Whitcomb, Billy Strange, Oopie McCurn, Winonna Carr, Back Porch Majority, Ernie Andrews, Little Richard, Tony Martin, Billy May, Odetta, King Family, Stan Freberg, Johnny Rivers, Tom & John Bahler, Jimmie Griffin, Annette Funicello, Gloria Lynne,

Wilder Bros., John Cole, Willie John, Irma Thomas, Donna Loren, Randy Sparks, Tutti's Trombones, Beau Brummels, Jerry Vale, Claudine Longet, Sue Raney, Ella Fitzgerald, Bing Crosby, Vic Damone, Billy Eckstine, Buffalo Springfield, Eartha Kitt, Cascades, Ann-Margaret, Doris Day, Patti Page, Bill Medley,

Dee Irwin, Johnny Otis, Coasters, Elmer Bernstein, Stevie Wonder, Bobby Adano, Honey Bees, Bonnie Guitar, Don Crawford, Stu Phillips, Joey Paige, Johnny Guitar Watson, Sims Twins, Baker Knight, Tyrone & Jerome, Fran Jeffries, Noel Harris, Meredith McCrea, Joey Paige, Barry Young, Piccolo Pupa, Jackie & Gayle, Johnny Ray, Liza Minelli, Peter & Gordon, Billy Preston, Joannie Sommers, Curtis Mayfield, Dean Martin, Eddie Arnold, Roger Miller, Dusty Springfield, Roger Williams, Shirley Bassey, Adam West, Neil Diamond, Kingston Trio, Lorne Greene, Kay Starr,

Alan Copeland, Margaret Whiting, Jo Stafford, Richard Roundtree, Gene McDaniels, Don Ellis, Eddie Fisher, David Rose, Willie Bobo, George Burns, Electric Prunes, Bettye Swann, Robie Porter, Elvis Presley, Kelly Gordon, Bob Crosby, Paul Anka, Laurindo Almeida, Gogi Grant, Jerry Butler, Hollies, Mahalia Jackson (last album),

Reader's Digest, Charlie Wright's 110th St. Band, Mills Bros, Bud Shank, Gabor Szabor, Sally Fields, Pet Clarke, Barbara McNair, Duane Eddy, Rudy Vallee, Brook Benton, Lee Burnett, Dick

Smothers, Johnny Burnette, Nellie Lutcher, Bobby Sands, Kip Tyler, Kim Fowley, Wynona Carr, Toni Harper, Guy Mitchell, Modernaires, Soupy Sales, Louis Jordan, Ray Anthony, Jan & Dean, Damita Jo, Bishops, Chuck & Joe, Ray Conniff, Tommy Oliver, Sandy Nelson, Keely Smith, 5th Dimension, Peter-Paul-Mary, Marty Robbins, Peggy Lee, Johnny Ray, Margaret Whiting,

Tommy Leonetti, Berl Davis, Patty Duke, Freddie Cannon, Fred Smith, Frankie Ortega, Johnny Magnus, Al Martino, Mike Lloyd productions (all 60s), Don Costa, J.J. Johnson, Dee Irwin, Johnny Manne Singers, Irma Thomas, Billy Daniels, Lalo Schifrin, Tony Bruno, Arthur Prysock, Jimmie Rodgers, John Klemmer, Santo & Johnny, Jerry Vail, Ferrante & Teicher, Eddie Hodges, Hub Cap & The Wheels, Honey Bees, Rosie Grier, Dimitri Tiomkin, Fess Parker, Les Poupees De Paris, Don Robertson, Keith Allison, Bonnie & The Treasures, Percy Faith, Jimmie Lewis, Frankie Randall, Joe Reisman, Michel LeGrand, Tiny Tim, Andy Russell,

Group Therapy, Morgana King, Kitty Lester, Marvelettes, Miracles, all H. B Barnum 60s productions, Deanna Martin, Esquival, Marketts, Bobby Sands, Hollywood Strings, Rouvan, Jody Miller, Leslie Gore, George Chikaris, Trombones Unlimited, Pat Boone, Janis Ian, Johnny Otis, Vera Kilpatrick, Young Folk, Bobby Sands, Dynatones, Troy Donahue, Barry Young, Marty Robbins, Peter Ford, Dean Holly, Bonnie Guitar, Blood Bros., John Wayne, Robert Mitchum, Bishops, Ken Clarke, C. C. Jones,

Carol Connors, The Girlfriends, Vince Edwards, Hollyridge Singers, Vickie Carr, Tigers, Jewel Akens, Lorne Greene, Tom Vaughn, Tigers, Little Joe, Gary Bowman, Dallas Smith, Billy Mize, Buckshots, Georgia Carr, Hanna-Barbera Prod's, Pete King, Eddie Hodges, Dynatones, Barbara McNair, Vince Edwards, Troy Donahue, Sun Rays, Peter Ford, Jack Nitzsche prod's, Barry Young, Platters, Eddie Beal, Cookie Jackson, Mae West, Tammy Grimes, Joanie Camp, Bobby Sherman, Shacklefords, Barry Young, Gene Daniels, Gene Ammons, Della Reese, Stan Kenton, Don Ellis, Howard Roberts, Joe Pass, Jimmy Smith, Tom Scott, Tom Vaughn, Charles Kynard, Cannonball Adderley, and many more.....

2009 List of Foreign Royalties paid by the Album names - this is a relatively new thing reported from Japan and The Netherlands, and represents probably less than 1% of the albums of ours out there in those countries, but at least it's a start:

Spotlight On Bobby Darin - Bobby Darin
16 Most Requested Songs - Robert Goulet
Greatest Hits Vols. 1 and 2 - Billy Joel
The Very Best of Frank Sinatra
Made In USA Beach Boys
Pet Sounds "
Super Best Beach Boys
Good Vibrations "
Endless Summer "
The Ultimate Collection - Billy Joel
Collections - Frank Sinatra

My Way, the Best of Frank Sinatra
New York New York - Frank Sinatra
Simply The Best - Tina Turner
20 of The Best - Shirley Bassey
California Feelin' - The Best of The Beach Boys
The Very Best of Cher
Sounds of Summer: Very Best - Beach Boys
Greatest Hits 1962-1965 - Beach Boys
Sugartown - Nancy Sinatra
How Does That Grab You, Darlin - Nancy Sinatra
Somethin' Stupid - Nancy Sinatra
and of course many double entries, what that represents I don't know.

Digital Royalties (a few dollars) paid on:
Holy Are You - Elec. Prunes bass line used on The Captain

AFM & SAG-AFTRA royalties - see picture of this doc on my website, Library:

Shirley Bassey: 20 of the Best album
Beach Boys: Calif. Feeling (Best of BBs), Endless Summer, Golden Hits, Good Vibrations, Greatest Hits 1962-1965, Made In USA, Pet Sounds, Sounds of Summer Very Best, Summer Days (and Summer Nights), Wouldn't It Be Nice albums. God Only Knows, Good Vibrations, Wouldn't It Be Nice, Sloop John B.
BJ Thomas Raindrops Keep Fallin' On My Head
Byrds: Greatest Hits, Greatest Hits - 18 Classics
Cale, J..: Anyway The Wind Blows: The Anthology
Charles, Ray: Genius And Soul -n 50th Anniversary
Carter, Mel Hold Me Thrill Me Kiss Me
Darin, Bobby: As Long As I'm Singing, The Bobby Darin Collection
Cocker, Joe Feelin' Alright
Grass Roots Midnight Confessions
Gore, Lesley: Golden Hits
Joel, Billy: Cold Spring Harbor, The Ultimate Collection
Lewis, Gary and the Playboys This Diamond Ring
O'Jays, The: Lipstick Traces (On a Cigarette) album
Presley, Elvis: Change of Habit
Righteous Brothers: Anthology '62-74, Best Collection, Unchained Melody, Unchained Melodies, Unchained Melody (Very Best Of), You've Lost That Lovin' Feeling
Schifrin, Lalo Danube Incide
Sinatra, Frank: Classic Sinatra, Collection, Complete Capitol Singles Collection, Complete Reprise Studio Recordings, Supernow;
How Insensitive, Drinking Again, The World We Knew (Over and Over)
Sinatra, Frank & Nancy: Something Stupid
Sonny & Cher: Beat Goes On

Soundtrack: Ghost
Thomas, B.J.: Raindrops Keep Falling On My Head
Turner, Tina: All the Best, Simply The Best
Valens, Ritchie La Bamba, Donna, Come On Let's Go
Whispers: 30th Anniversary Anthology
White, Barry: All Time Greatest Hits
Wilson, Nancy: Ballads, Blues & Big Bands

From a fan: >>>>>I just listened to a great interview with you and Bob Edwards on NPR. The link is http://www.npr.org/programs/morning/features/2000/jun/000616.kaye.html

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SOME GUITAR HITS/CREDITS 1957 thru approx. 1965

Some Guitar Hits I did (beginning 1957):

Late 50s hits w/Sam Cooke (after "You Send Me" Rene Hall on that one, I did Summertime, Almost In Your Arms
with Sam Cooke etc.)
Unchained Melody, You've Lost That Lovin' Feeling - Righteous Bros.
La Bamba - Ritchie Valens
The Beat Goes On (played Dano Bass Guitar, this is my invented bass line, Bob West on F. . bass - no string bass),
He's A Rebel (el. 12-string fills on most), I Got You Babe, Baby Don't Go, All I Really Want, etc. - Sonny & Cher
Needles And Pins - Cher
Surfin' USA - The Beach Boys (the rest were on bass)
What A Wonderful World, Summertime, Almost In Your Arms, and more - Sam Cooke
What The World Needs Now (track cut in LA, Gold Star)- Jackie DeShannon
Danke Shoen (the rhythm guitar you hear) - Wayne Newton
In The Misty Moonlight - Dean Martin
Comin' In The Back Door - Baja Marimba Band
Mexican Shuffle, (el. 12-string solo), some others on guitar - Herb Alpert
Do You Love Me, etc. - Isley Bros.
Little Ol' Lady From Pasadena, Dead Man's Curve, Surf City - Jan & Dean
Long White Room - Nancy Wilson
The In Crowd (Dano bass guitar) - Dobie Gray
Smooth Operator - Sarah Vaughn
Johnny Angel - Shelly Fabares
My Cup Runneth Over, Try To Remember, Sunrise Sunset - Ed Ames
Deep Purple - April & Nino
Birds & The Bees (lead guitar thru Leslie speaker) - Jewel Akens
Husbands & Wives (Gold Star) - Roger Miller
Zippity Doo Dah - Bob B Soxx & The Blue Jeans (elec. rhythm)

Let's Dance - Chris Montez
Highland Fling - Marti Barris (late 50s)
No Matter What Shape Your Stomach's In (ad) - T-Bones
1st 2 Frank Zappa LPs (mostly 12-string, some elec. 6)
Most of the Phil Spector-produced hits w/Righteous Bros.,
Ronny & Ronettes, Crystals, Paris Sisters, Blossoms etc.
Most of the early H.B. Barnum-produced recordings late 50s and early 60s inc. the early O'Jays hits.

Many other hits with David McCallum (usually el. 12-string fills), Harry Nilsson (mid 60s guitar, early 1970s bass with Nilsson), Chipmunks, Duane Eddy, Dick Dale, Routers, Pat Boone, Rosemary Clooney, Ed Ames, Paul Anka, Sonny & Cher (especially the elec. 12 string guitar fills - Dano Bass Guitar on "Beat Goes On", bass on later things), early 25 Guitars lps, early 60s Ray Charles, Willie Bobo, Bessie Griffin, Ike & Tina Turner (also bass later with them), Ritchie Valens, Dick & Dee Dee, Sam Cooke, Kris Kristofferson, Ann-Margaret - her first records, Walker Bros., Sarah Vaughn, Jan & Dean, Isley Bros., Fred Smith, lots of funky soul stuff as well as pop recordings, and commercial jazz w/Chet Baker, real jazz w/Jack Millman band, good jazz on Golden Boy lp H.B. Barnum arranging, Cannonball Adderley mid-60s (bass on 1970s Cannonball inc. his Broadway Fantasy album), Mongo Santamaria - Willie Bobo album, Howard Roberts - mostly bass later on, Rene Bloch and some others, "Batya" Israeli song album, and an album with the leading Kyoto player, a lady from Japan.

SOME MOVIE SCORES I've recorded in Hollywood 1960s-70s.....The crucial time of the 1960s into the first half of the 1970s. I've gotten some nice comments about the films I've been a part of scoring on, and yes 1960s into the 1970s was the most-crucial time for the "new instrument" - the Fender Bass, later called Electric Bass for the foundation of the music sounds of the movie industry:

These 2 posts are on my Timeline Page and answering the same kinds of posts I get there as well as here, thank-you for your interesting comments,

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Fortunately, many if not most, are excellent movies both for the music (some of the 1990s finest composers ever for movies) and for the movie itself. At a time when movie companies were not doing well in competition with TV hurting their business badly. It was the very first time that the Elec. Bass was critical for the sounds of the then-current music and it blended very well with the rest of the orchestra.....

It doesn't seem so much now, as that era of producing and musicianship is sort of over. It was important back then, the spirit that was there.....everyone pulling together for a good job.....mmm.....sounds political doesn't it? Well that was what happened at that time. Sad that music era didn't continue as strong as it did. There's still excellent musicians here in the Hollywood area, just not the work, nor the incentive to "save" anything, a sort of "blah" period IMO, right now. We'll see what happens for the future.

Answering the post of one who said "it would be easier to write what movies you didn't play on" about this List of Movies I currently receive some royalties on once a year (foreign, thankfully is 2x a year - it's relatively new for obtaining any royalties, thanks to the efforts of our Musicians Federation (national part of our Musicians Unions):

>>>>>>>>if you'd see the master list of all movies made, this is just a small portion of the movies scored, counting from 1929 on (actually) but it was an important era of music style changes and a really critical one for the Electric Bass....I'm just glad I'm the one who did most of them at that time, 1960s and first 1/2 of the 1970s when music was at its fullest and greatest IMO.

Funny thing, after I quit doing studio work (mid 1970s), timing was really strange as I wanted to get back to playing real Jazz again and was doing it (Joe Pass and then Hampton Hawes), about 2-3-4 years later, was the exodus of films *not* scored in the Hollywood arena and done in Europe and/or in Canada. Some went to Seattle and NYC but not many, it was mostly foreign then and very few films are scored in Hollywood today.

And you've got a huge amount of those horror/violent films still done by 1-man synthesizers sometimes too.....finishing my book of the chronological times of recording, it's easy to see what happened, hindsight speaking but sad in a way we haven't been leading anymore in film scoring. There are many fine studio musicians elsewhere who can do just as good a job as we did, and cheaper.

Thanks again, those movies stand the test of time as do the records. A testament to the excellent musicianship, the fine producing, composing, and engineering that existed back then, when Hollywood was the leader in producing good movies.

Updated from July 2009 and updated by 2014 Movie List, Musicians' Federation royalty checks

I've always enjoyed doing the movie calls from 1963 on and even lately. When you're recording every day, playing side-by-side with 45, 55, and 72 of the greatest musicians in Hollywood, day after day recording the great music, great genius scores written by Jerry Goldsmith, Quincy Jones, Michel LeGrand, Leonard Rosenman, Bob Alcivar, Dave Grusin, Lyn Murray, Henry Mancini, Lalo Schifrin, David Rose, Michel Colombier, Harry Sukman, Billy Goldenberg, Billy Byers, Jack Elliot, Benny Golson.....

Lionel Newman, Alfred Newman, Don Costa, Elmer Bernstein, Percy Faith, Jack Hayes, Hal Mooney, Marty Paich, Jeff Alexander, Jack Eskew, Sy Mitchell, Lex Aznevous, Ralph Burns, Bob Prince, Al Sindrey, Hugo Montenegro, Johnny Mandel, Roger Kellaway, Nick DeCaro, J. J. Johnson, Duane Tatro, George Romais, Richard Markowitz, Morty Stevens, John Elizade, Benny Carter, Burt Bacharach, John Williams, Dave Grusin, Bob Florence, Fred Karlin, Fred

Myrow, Jerry Fielding, David Shire, so many others, it's a great work to both play and record music by these great gentlemen.

It truly is the best a musician can do, best of music, and also thanks to our Union Federation, pays consistently well also. Yes, we get some re-use royalties on those films....our Federation collects and dispense this to us but...yes, there sometimes are problems. Union rules that they have to be reported by a certain time, or they're not on the main royalty list for musicians tho' they're run on TV...and with a few, i.e. we can't get paid for "Pawnbroker" (contract missing), "On Any Sunday" etc. Some companies are simply out of business who signed the contracts with the Union etc. and the co's who took them over can't be made to pay us our just royalties.

The Federation people work hard to get us our due re-use checks, and we're all grateful for it... sometimes there's just not enough hired hands - they work very hard to get us our royalty and re-use monies. But sometimes their hands are tied and it's frustrating.....for instance one time, the Union rec'd 1,000s of dollars to pay all the many musicians on one film score, only to "give back the check" since the co. was not a signatory (on contract) with our Federation. They do work hard to track down companies and get us our due-royalties.

Only 2 movie scores on Guitar 1958 and approx. 1962:
"House Boat", and '62 one was "King of Kings" (I probably got 5-10 cents royalty for a few years).

Some of the Movie Scores I did, this is all bass:

Ace Eli & Roger of The Skies
Across 110th Street
Adam At 6AM
Airport
American Dreams
Angel In My Pocket
Angel 4
Arliss Season 5
Banacek
Baby The Rain Must Fall
Bandolero
Banning
Beach Boys: An American Family
Beneath The Planet Of The Apes
Beach Blanket Bingo
The Big Chill
Big Jake
Bikini Beach
The Boatnicks
Bob Carol Ted And Alice

Boogie Nights
The Bounty Hunter
Brady Bunch,The
Brothers & Sisters
Bubble Boy
Bucket List, The
Bullitt
Bunny O'Hare
Burlesque
Butch Cassidy And The Sundance Kid
Butterflies Are Free
C.S.I. Crime Scene Investigation
C'mon Let's Live A Little
Cactus Flower
Cahill US Marshall
Candy
Casino
Change Of Habit - (one re-issue record co. never researched this correctly, totally missing the recording sessions I was on for Change of Habit. It IS on my yearly Movie Royalty List from the Union/Federation, proof of contracts which I'm on and I remember recording this score too, including song of "Stop Look & Listen" etc.....plus this from a fan: >>>The book that Ernst (I can't spell his last name) wrote Elvis' sessions DID show you played on the track<<<<< also other Elvis' mistaken credits as listed on his CDs: >>>On one CD - they've got Bill Black doing a session on a song Elvis recorded about three years AFTER Bill had died!<<<< Yes you hear my bass playing on this movie score.
Chitty Chitty Bang Bang
Cheers
The Cheyenne Social Club
Clueless
Colossus The Forbin Project
Contact
Coogan's Bluff
The Cool Ones
Daddy's Gone A-Hunting
A Dandy In Aspic
Dangerous Minds
Darker Than Amber
Devils Angels
Devil's Own, The
Diamonds
District, The
Dirty Harry
Disturbing Behavior
Don't Make Waves

Downhill Racer
Duel
Ed
ER
The Eiger Sanction
Escape From The Planet Of The Apes
Father Of The Bride
Ferris Bueller's Day Off
Fireball 500
Flap
Flea In Her Ear
Flight
Fools Rush In
Forbin Project, The
Forrest Gump
The Fox
Friends
The Game
The Gang Who Couldn't Shoot Straight
Ghost
Glass Houses
Glory Stompers, The
Go-Between, The
Goodfellas
The Grasshopper
Great Northfield Minn. Raid
Guess Who's Coming To Dinner
Gypsy Moths
The Happy Ending
Harper
Hawaii Five-O
Hellfighters
Hello Down There
High Plains Drifter
The Hot Rock
House, MD
Houseboat (guitar)
How To Stuff A Wild Bikini
Huff
I Love You Alice B Toklas
If He Hollers Let Him Go
Impasse
The Impossible Years
In Cold Blood

In The Heat Of The Night
Ironside
It's Complicated
Jack And Jill
John Goldfarb Please Come Home
Kill Bill and Kill Bill 2
Killer By Night
King Of Kings (1962 guitar)
King Of The Hill
Kojak #1
La Bamba
Lady In Cement
Las Vegas
Last Of The Secret Agents
Le Mans
Liberation Of LB Jones,The
Limbo
Live A Little Love A Little
The Long Goodbye
The Lost Man
The Love Machine
Love & Mercy
MacKenna's Gold
Madigan
A Man Called Gannon
M.A.S.H. (and all MASH TV shows - rec'd re-uses)
Magnum Force
McQ
Marcus Nelson Murders
Matchstick Men
Medicine Ball Caravan
Medium
Meet The Parents
Me Natalie
Memphis Beat
Miniskirt Mob
The Money Pit
Murderer's Row
Myra Breckenridge
Naked Gun 2-1/2
The New Adventures of Wonder Woman
The New Centurions
Newman's Law
NewsRadio

Night Is A Lonely Hunter, The
Nightwatch
Nip/Tuck
Nobody's Perfect
No Way To Treat A Lady
Norwood
Oceans 13
On Any Sunday
One Is A Lonely Number
Only Game In Town
PJ
The Paper Chase (and TV shows)
Patch Adams
The Pawnbroker
Pete And Tillie
The Pink Jungle
Plaza Suite
Poseidon Adventure
Practical Magic
Ptony Rome DNU
Puf 'N Stuff
Pursuit Of Happyness
Red Line 7000
Revenge
Rush Hour 2
Rush Hour 3
Say Goodbye Maggie Cole
Scooby-Doo
Search
The Shakiest Gun In The West
Shoes Of The Fisherman
Showdown
Shrek (Whipped Cream)
Silent Running
Sisters
Skullduggery
Sleepers
The Slender Thread
Smoky
Soap
Sometimes A Great Notion
Spin City
The Split
Stand Up And Be Counted

State of Grace
Sugarland Express
Super Capers
Sweet Charity
Sweet Ride
Sweet Ridge
The Swinger
Tell Me That You Love Me Junie Moon
Tell Them Willie Boy Is Here
There Was A Crooked Man
The Thief
The Thief Who Came To Dinner
The Towering Inferno
They Call Me Mister Tibbs
Thomas Crown Affair
Three Bites Of The Apple
Thunder Alley
Thursday's Game
Tin Men
Tony Rome
Top Gun
Two People
The Undefeated
Vanilla Sky
Vegas Vacation
Very Missing Person
Viva Max
Walk Don't Run
A Walk On The Moon
Walking Tall
Waterhole 3
The West Wing
What's So Bad About Feeling Good
Where Angels Go Trouble Follows
Where Were You When The Lights Went Out
A Whisper Kills
White Lightning
Whitney
Wicked Dreams of Paula Schulte
Wild In The Streets
wild On The Beach
Wild Racers
Will Penny
Willie Boy

Winning
With Six You Get Egg Roll
Wonder Years, The
Young Billy
The Young Runaways
Yours Mine And Ours
Viva Las Vegas.....and many others.
50 First Dates
The 60's.

New **SAG-AFTRA reported movies**: Vanilla Sky, 50 First Dates, The Spy Who Shagged Me, The Bounty Hunter, Bubble Boy, Casino, Contact, Dangerous Minds, The Devil's Own, Fools Rush In, Forrest Gump, Ghost, Goodfellas.

Did the entire scores of all the movies listed (plus many more not listed - only listed if run on TV and paid royalties for), except a few of the later ones like Tin Man, Shampoo, American Graffitti, Top Gun, Ghost, La Bamba (guitar on La Bamba and Ghost) etc. which used old music. The list of paid re-use monies changes from year to year....as they are reported for re-uses on free TV (cable TV does not pay for re-uses of movies).

SOME TV SHOWS:

Mission Impossible, M*A*S*H, Ironside, Kojak, Hawaii 5-O, McCloud, Addams Family, Green Acres, 1st Cosby (70s), Room 222, Streets Of San Francisco, Brady Bunch, Survivors, Storefront Lawyers, Run For Your Life, Night Hunter, Hogan's Heroes, Alice, Fade-In, Alias Smith & Jones, The Dating Game (Whipped Cream theme), Have Gun Will Travel, Cannon, Mannix, Paper Chase, Lost In Space, Love Boat, Peyton Place, FBI, It Takes A Thief, Get Smart, Love American Style, Marcus Welby M.D., The Lucy Show, Mannix, Bonanza, Wild Wild West, Adam-12, Stalag 17, Barnaby Jones, Dial Hot, Soap, Wonder Woman, CSI, West Wing, Angel 4, ER, Friends, House MD, Kill Bill, King Of The Hill, NewsRadio, Pursuit Of Happyness, Rush Hour 2 and 3, I Spy, Banacek, CHiPs, The MOD Squad, Trapper John M.D., The Name of The Game, and more.

Academy Awards shows 1970, 1971 (with Elmer Bernstein, Quincy Jones -- both years were very boring except for behind-the-scenes events, which will be written about in my book), other TV Specials: Bob Hope TV Special, Frank Sinatra Special, Rodgers & Hart TV Special, Lena Horne Special, Pet Clark-Andy Williams Special, Red Skelton Special, Rodgers And Hart Special, Motown G.I.T. On Broadway Special w/Diana Ross and Temptations, Frank & Nancy Sinatra Special, Tijuana Brass Special, Ann-Margret Special, some others too.

SOME ARRANGERS AND PRODUCERS for whom I've worked:

H.B. Barnum, Perry Botkin, George Tipton, Jack Nitzsche, Bob Alcivar, Gene Page, Don McGinnis, Pete King, Dave Grusin, Jerry Goldsmith, Victor Mizzy, Lyn Murray, Quincy Jones, Billy Strange, Howard Roberts, Johnny Manne, Shelly Manne, Harold Batiste, Frank DeVol, Henry Mancini, Tom Scott, Lalo Schifrin, David Rose, Ernie Freeman, Art Freeman, Shorty Rogers, Oliver Nelson, Leonard Rosenman, Eddie Karam, Jerry Long, Gil Askey, Allan Copeland, Louie Jordan, Clare Fischer, Nelson Riddle, Michel LeGrand, Michel Colombier, Harry Sukman, Billy Goldenberg, Clark Gassman, Lincoln Mayorga, Don Ralke, Joe Green, Dee Barton, Billy May, Billy Byers, Jack Elliott, Don Ellis, Benny Golson, Sid Feller, Tutti Camarata, Ian Smith, Billy Vaughn, Walter Scharf, Jeff Alexander, Les Taylor, Don Costa.

Jeff Barry, Lionel Newman, Alfred Newman, Mort Garson, Ray Conniff, Don Costa, Elmer Bernstein, Percy Faith, Artie Butler, Jack Hayes, Hal Mooney, John Bahler, Marty Paich, Jeff Alexander, Jack Eskew, Sy Mitchell, Lex Aznevous, Ralph Burns, Bob Prince, Al Sindrey, Hugo Montenegro, Tony Hatch, Johnny Mandel, Roger Kellaway, Nick DeCaro, Julius Wechter, J. J. Johnson, Duane Tatro, George Romais, Richard Markowitz, Morty Stevens, John Elizade, Al Capps, David Gates, Mike Melvoin, Rene Hall, Arthur Wright, Bob Bain, Sid Feller, Rene Block, Benny Carter, Burt Bacharach, John Williams, Bob Florence, Ed Redmond, Fred Karlin, Fred Myrow, Bob Thompson, Monk Higgins, Gene McDaniels, Don Piestrup, Jerry Fielding, Bob Rosario, David Shire, Mickey Whelan, David Blumberg, Harry Geller, Dick Orsoff, Syd Ramin, Harley Hutcherson, Dallas Smith, Jack Dougherty, Jewel Grant, Marshall Leib, Nester Leavante, Gene Norman, Geo. De Barrio, Gary Paxton, Larry Marks, Hank Levine, Jerry Styner, Les Baxter, Dominic Frontiere, Patrick Williams, Ralph Burns, Harry Sukman, Al Schenley, Les Baxter, Jack Eskew...

SOME PRODUCERS for whom I've worked: Bumps Blackwell, Herb Alpert, David Cavenaugh, Lester Sill, Maxwell Davis, David Axelrod, Al Hazan, Bodie Chandler, Cliffie Stone, Joe Hooven, Mike Lloyd, Stu Phillips, Jack Lee, Neely Plumb, Bob Alcivar, Brian Wilson, Phil Spector, Tommy Allsup, Sonny Bono, Ike Turner, Scotty Turnbull (Turner), Lou Gottlieb, Jim Haskell, Al DeLory, Bill Justis, Rex Dennis, Murry Wilson, Randy Woods, Art Boduhn, Larry Gordon, Fred Smith, Wilder Bros., Kelly Gordon, Richy Delvy, Bob Keene, Joe Reisman, Milt Rogers, Nino Tempo, Barry Devorzon, Jerry Long.

Dick Glasser, Ted Glasser, Marty Cooper, Jerry Riopelle, Nick Venet, Fred Darien, Al Allen, Dick Pierce, Kim Fowley, Kim Weston, Don Crawford, Hank Russell, Joe Leahy, Jimmy Bowen, Lou Adler, Rene Hall, Joe Saraceno, Lou Bedell, Lenny Waronker, Joe Green, Barry White, Ron Shanklin, Gary Ziegly, Dick Bock, Randy Newman, Bill Justis, Don Crawford, Maxwell Davis, Jan Berry, Lee Young, Marc Gordon, Hal Davis, Frank Wilson, Rev. James Carmichael, Jerry Long, Deke Richards, Randy Sparks, Dick Burns, Green/Stone, Gary Lewis, Lee Hazlewood, Mike Curb, Dennis Lambert, Al Kooper, Dave Pell, Ben Johnston, Snuffy Garrett, Jerry Fuller, Chuck Sagle, Leon Russell, Frank Zappa, Charles Stern, Lou Raymond, Kip Tyler, Russ Titelman, Gary Usher, Geo. Garabedian, Hank Cicalo, Don Crawford, Richard Perry...

SOME CONTRACTORS George Poole, Ben Barrett, Marty Berman, Jack Gruberman, Mike Rubin, Hy Lesnick, Sid Sharpe, Mike Post, Al Lapin, Urban Theilman, Ed Cobb, Jules Chaiken,

Jack Lee, Bobby Helfer, Viola and Marion Klein, Roxy Roth, Jim Bond, Don Lanier, John Vidor, Nate Caproff, Lenny Malarsky, Bill Miller, Sandy DeCrescent, Lloyd Basham, Mike (Michel) Rubini, Abe Segal, Kurt Wolfe, Sol Gruberman, Charles Price, Herman Berardinelli, Phil Kahgen, Jack Schulman, Julian Davidson, Eddie Robertson (also a fine bassist), Mickey Whelan, Harley Hutcherson, Syd Ramin, Carl Fortina, Ernie Wilkins, Jerome Richardson, Joe Green,....

Music Copyists were a very important part of our recording business too, here's just a few names of the vip copyists: Bill Hughes, George Annis, Vern Yokem, Bob Ross, Roger Farris, Bob Bornstein, Dave Ward, Ed Redmond, Irwin Kostal (Universal).

SOME STUDIOS:

Studios at which I've recorded over the years: Radio Recorders, Gold Star, Radio Recorders Annex & 10-H (R. R. 10-H was later known as TTG), United, Western, El Do (El Dorado), Capitol, Harmony House, Nashville-West. Westwood, H-R (Henry Russell), TTG, Sound Factory, Audio Arts, Moonglow, Steiners (Formosa St.) built and owned by Armin Steiner who also built Hollywood Sound (now KFWB), Wally Heider's, Conway, World Pacific (later known as Liberty), RCA, International Sound, Venture, Costa, Neophone, Sound Labs, Golden-West, Vox, Ted's Studio, Crown Records, CBS Studio Center, Columbia, Del Fi (Bob Keene's studio), Hollywood Central, Sunset Sound, Rendezvous, Ryder Sound, Stereo Masters, Cherokee, Whitney Studios - Glendale, RPM, Glenn-Glenn, Fox, Universal, MGM, Desilu, Columbia Studios both Valley and Fairfax, Paramount, Disney, Warner Bros., CBS Valley, Goldwyn, Decca, Emperor, American, Ultimate, Louis Jackson's, Bell Sound, McGregor's, Valentine's - No. Hollywood, LA Sound, Continental Sound, American, Stereo Fi, Goldwyn, RJ, Original Sound, Amigo, LA Sound, Venture, Record Plant, Hollywood Sound, Independent, Decca, Revolution Records in Toronto Can., ID Sound, A&M, Sun-West, Studio Center, Dimension, Hollywood Video, Poppi, ABC-Dunhill, MGM-Fairfax, Abbey, Haji Sound, Evergreen, Devonshire. Also some various studios in Nashville, San Francisco, NYC, Kansas City, Ojai, Hempstead - NY, Toronto Canada, and Denver.

SOME ENGINEERS:

Some Engineers with whom I've worked: Thorne Nogar, Lowell Frank, Arty Becker, Stan Ross, Lee Hirschberg, Larry Levine, Al Schmitt, John Palladino, Ami Hadani, Hugh Davies, Henry Lewy, Wally Heider, Pete Abbott, Bones Howe, Walter Gest (aka Walter Goss), Eirik Wangberg, John Krause, Chuck Britz, David Wickes, Armin Steiner, Dave Hassinger, Eddie Brackett, Dan Wallin, Dick Bogart, Hank Cicalo, Joe Polito, Buddy Brundo, Larry Brown, Wally Traugott, Val Garay, Humberto Gatica, Ed Green, Bruce Botnick, Lee DeCarlo, Angel Balestier, Michael Braunstein, John Mills, Ian Eales, Joel Fein, Tim Boyle, Mickey Crawford, Jay Lewis, Murray McFadden, Joel Moss, Don Murray, John Neal, Joe Sidore, Guy Costa, Rudy Hill at RPM Ray Charles' studio, Ritchie Polodor, Mickey Crawford, Phillip Yeend, Patrick Duffin.

SOME STUDENTS: The following is a personal note about some I've personally taught since 1969:

Taught over 5,000 fine bassists, many of them (see below) now famous themselves, including John Clayton, Reinie Press, Charles Meeks, Jim Hughart, Mike Porcaro, Mike Schnoebelen, Marco Panascia, Alf Clausen, you name it, they all came for lessons....see below:

Yes, Dave Hungate (formerly of Toto) has been producer in Nashville for quite some time now 10-15 years, very successful. I also taught (about that same time) Mike Porcaro, also a wonderful bassist for Toto; John Clayton (who then played elec. bass on the road w/Count Basie's band - now has grammys for his great arranging Clayton-Hamilton Orchestra, also for the Diana Krall recordings etc.), Reinie Press (long time with Neil Diamond), Alf Clausen (was a bassist, wrote for Moonlighting and grammy-winning Simpsons TV shows all these years), Pat Putter Smith, Monty Budwig (fine jazz bassist) who along with Jim Hughart, Joe Mondragon, Arni Egilsson, Bob Berteaux, were *the* finest jazz bassists around and did a lot of fine studio work too then on elec. bass - you see Bob Berteaux in that Neil Diamond movie on bass - and I taught the great Reinie Press who did the "HAIR" stage show and movie (bass) and has been with Neil Diamond now for years, he's also a good jazz musician.

I also privately taught Mike Schnoebelen who became bassist/musical conductor for the famed Manhattan Transfer group also was Buddy Rich's most-fav bass player in his band's most-hired, most-fired too but you know Buddy.....Tom Wakeling, Max Bennett, Whitey Hogan, Abe Luboff, Pat Senatore, Richard Maloof (w/Welk all these years) - many more known bassists who were studio/jazz string bassists but wanted to get the Elec. Bass techniques and funky/commercial line-creating together, also about that same time: Tony Sales (Bowie for many years), Charles Meeks (Chuck Mangione), Trey Thompson, Leon Gaer well-known - now in Australia, Steve LaFever, Don (Bags) Bagley, Steve Edelman, Dave Edelstein, Harvey Newmark, Ray Neapolitan who after a long career, became the manager of Joe Cocker, the list goes on and on. During the 1970s, it seemed like practically every bass player of every rock band in the USA came to me for lessons when in the LA area as well as all the finest string bassists of the studio work.

Later in the 1980s, it was Bill Laymon (w/Dave Nelson band, Jefferson Airplane - subbing, and always with New Riders of Purple Sage), Scott Hinkle (now in Austin), Arnie Moore (Palomino club in No. Hollywood, for years, studio work, now an actor), Jeremy Cohen, many others in the Bay area, Ron Bland in Denver, others, and of course early on also was Frank Carroll.

Taught much later: Roy Vogt (bassist for Humperdink), the exciting new NYC jazz bassist from Italy Marco Panascia, others, it's hard to keep track of so many names. Teaching music since 1949 (taught a young Shuggie Otis, some more recently are: Gabe Manzo (works w/Santana's brother as well as his own concerts), and Kevin Downey (NZ) on guitar, teacher and pro, Rob Gallagher in Mich., many others on guitar since then, later....Anthony Wilson used jazz patterns, he has my guitar jazz phrases book also.

I stopped teaching in the busy 1960s, due to busy schedules recording etc. You don't dare say "no", so had to lay off teaching until 1968-69 when I came back as a bass teacher, and began to

write my many bass books (which the writer-producer-arrangers started to use for their writings then, as well as bassists), and bass courses, did a scores of seminars, appeared at Trade Shows playing, etc. as well as doing some studio work in the 1970s and appearing in jazz concerts with Joe Pass and later with the Hampton Hawes, voted #3 in jazz magazine polls.

I didn't teach the jazz theory on elec. bass at first, jazz wasn't popular for working then - I taught what was necessary to make a living with. Real jazz died in the 1960s, but later on I did teach jazz from 1980s on as it slowly came back to being popular again. During the 1970s when tour bands were popular, bassists needed to learn my rhythmic patterns for all styles of commercial music to make a living with.

Since most of the hit recordings of the 1960s were done with a pick, teaching the proper picking method was important yes for playing with great sounds with powerful fast efficient picking - it was necessary for any working bass player to play with a pick back then....the great creative lines I did teach for professionals to make a living with were with the rock-funk-soul-motown-blues-gospel-latin-funk-pop theory, but did later teach (in the 1980s) the jazz chordal tones and chord substitute theory, plus all the walking etc. I'm very proud of all the musicians who came to take lessons from me. And later, I wrote/published the famous "Jazz Improv For Bass" book and CD set, Pro's Jazz Phrases book and CD set (1990s) as well as finally, the unique Jazz Improv Soloing DVD Course and issued the Jazz Guitar Workshop DVD good for all instruments....no-one else has this educational expertise in jazz education, bits and pieces maybe but nothing that has the "how to put it all together" at all....as in these self-help tutors, directly from the teaching and the creative Jazz playing done in the 1950s.

BTW. Sting one-time announced on the Arsenio Hall TV show that he learned a lot on bass from my books too - he seemed proud to talk about that as well as my Motown credits too. An honor.

Carol

More former musician-students: Brent Fischer - Clare Fischer's son, Morty Corb, Bob Stone, Dave Dyson, Bob Apperson, Robin Mitchell, Larry Lathan, Ed Gilbert, Ray Leatherwood, Abe Siegel, Irving Edelman, Peter Mercurio, Rolly Bundock, Ray Durand, Nat Gangursky, Ed Gilbert, Milt Kestenbaum, Mike Rubin, Sid Weiss, Ray Durand, John Kitzmiller, so many others, these last being the finest LA acoustic players who needed to get their elec. bass together for studio work (a few of them are unfortunately not with us anymore). Also later, noted Alison Prestwood (top Nashville recording bassist for a long time) and Debby Hastings (leader and bassist for Bo Diddley, etc.), Lane Baldwin, Robert Russell,and the newer young lion jazz musicians, the fine Marco Panascia one of my later proteges who's done well (one of the most-working bassists in NYC and on-tour with the jazz greats), also Aziz Hashmi, Kevin Hsieh other great young jazz bassists. Also, of McCabes Music in Santa Monica, well-known Denny Croy a fine teacher. You see him and others I recommend on my Teacher List under my "Education Tab" on my website.

My books and courses have influenced the following according to their public statements also, am proud to say: Sting, Jaco, John Paul Jones, Mo Foster (Mo is probably most-recorded

bassist in England), Stu Hamm, Abe Laboriel, Nathan East, Christian McBride, Ron Carter, Will Lee, Leon Gaer, Joel DiBartolo, Bill Bodine, Tiran Porter, Chuck Berghofer, Debby Hastings, Jimmy Trujillo, Chuck Domanico, Hutch Hutchinson, Marcus Miller, Ricky Minor, John Garnache, and scores more of vip bassists who used my books and courses. Guitarists I've been proud to teach, Gabe Manzo works with Santana's brother, Kevin Downey - jazz guitarist NZ, Marlina Teich solo Jazz guitarist in SF , so many others, yes taught a young rock star Shuggie Otis early on on guitar too (late 1950s), and famous jazz guitarist Gerald Wilson used my Pro's Jazz Phrases book, son of famous composer/arranger Gerald Wilson at UCLA now in LA, list keeps getting more and more. Also showed Calvin Keyes, guitarist, the real Jazz patterns, and stacking triads, substitute chords, back-cycles etc. when I lived in Monterey 1980s.

The list keeps getting bigger with today's current bassists and guitarists also....it's a musician's duty and honor to pass along what you have learned over the decades and through experience both in the studios and live work....and yes, the guitar did influence me somewhat when I accidentally became a bassist when a bassist didn't show up at Capitol Records. The 5 years prior heavy experience as a recording guitarist on record dates 1957 on (and prior 14 years as a professional musician was invaluable also for all the multi-styles of music in all situational playing gigs and touring). But remember, the elec. bass is a totally "different animal" a different instrument, it has it's own set rules of techniques and theory and lines you play for all styles of music and you usually don't use quite the same notes nor the patterns or riffs on bass you do on guitar, the two instruments are entirely different in ranges and sometimes in forming the patterns too.

Yes, I showed Chuck Berghofer how to hold the pick and play with it too. He did well with it on his Theme of the Barney Miller TV show - Jim Hughart later did that show too with Chuck's original bass line.

DOCUMENTS.

MY GEAR. I've always played elec. bass with a teardrop shaped extra-hard pick on medium-gauge flatwound strings -- I only use the Thomastik Jazz Flatwound strings since 2000, which are fast-playing, fantastic long-life great-sounding flatwounds, the finest!

And I've always used a muting system (except for guitar), laying a piece of doubled up piece of Felt (the soft cloth you use for the bottoms of vases etc. to keep them from scratching furniture), about 1-1/2 inches wide, right on top of the strings just next to where the strings exit the bridges. You use masking tape to tape the doubled up piece of felt down - masking tape doesn't damage the finish on your bass. (note: For finger playing, the other bassists used a piece of medium-grade foam *underneath* the strings, barely touching the strings which would still ring fine....that takes awhile to get it just right but once you have it, it lasts 1-2 years and mutes the bass just fine too. I use a pick exclusively, it was a much in-demand sound and so never was required to play with fingers at all....muting on top of the strings works well, the strings still ring). Approx.

90-95% of all recordings cut in Hollywood were done by a pick, by myself or whoever else on bass with flatwound strings..

I never changed strings - I hated to do that and had no time to do that. I would call the music store would run into the store on a 1-hour break, hand in my old bass, and quickly picked out a new Fender Precision every 2 years and so I had new strings! Sometimes with a new bass, if the neck didn't play just right (and turning the rod didn't solve any neck problem), then I'd quickly take off the neck and put a very thin shim in the neck - that always worked great. I kept the strings extra-high so I could play (picking only) hard on it, I was strong, had the fine flat-wrist picking technique (next to end of neck for great overall sounds), but lately, I use the fine Thomastik strings and strings not so high, yet strings are good and tight with a great sound .....

Back when I used the Fender Precision basses, I never changed strings, but wiped them with a chamois on top and underneath. A few of the early ones had bridge covers with that awful piece of rubber inside, which I never used, it was useless. But I did place the piece of doubled-up felt (two thicknesses) on top of the strings just next to the bridges and that piece of rubber in those bridge covers sort of held it in place just fine. I also wedged 2-3 picks underneath the bridge-cover so the strings would ring just fine (almost as much as if there was nothing there). You just want to dampen the strings very slightly (some even temporarily use a kleenex but that's too flimsy) to kill the over-tones and under-tones which destroy your good clean sounds.

I used the Super Reverb Fender 4-10 cab amps (black in color, aka Concertone Amps) until about 1967 when I switched to the enclosed Versatone amps (had 3-4 of them carted around by my cartage co. Modern Van) who I used until about 1974, and then only sporadically when playing with the great Jazz Pianist Hampton Hawes - Fender supplied the whole Trio with instruments, and for me, a large Fender amp with Cerwin-Vega speakers (LED lights too) on our jazz concerts. We'd travel very comfortably then too, limos etc.

GEAR: (Please note, as of Jan. 2011, I do not endorse any Ibanez basses or guitars anymore. They've discontinued making the bass I've used the last 15+ years, and which I still use: Ibanez SRX 700 (690).

Studio gear mostly, was very different from anything you used live for touring gigs. Back then, you needed refrigerator-sized amps for those big rock stages, just the opposite of what you used in the studios. Many erroneously believe that bass players used Ampeg amps. I never saw an Ampeg amp ever in the studios here, they simply didn't record well. You surely didn't use any amp with expensive speakers that took years to break in...you used amps with cheap speakers which would speak right way with great response, very quiet low-powered amps.

Everyone muted their instruments for better sounds whether it was drummers, guitar players (felt mute intertwined behind the bridges), or whatever. Being from years, sometimes decades of top experienced gigs and concerts, touring with big bands and/or jazz groups, you knew what would bring the best sounds in the critically-different recording studios, as well as the low-powered but clean amps everyone used. Here's the list of gear I used in the past, also a list of

pedals I used over the years. I have to preface this with the fact that early on, to get a "fuzz sound" on recordings, long before fuzz-tone pedals were manufactured, you simply took a tube out of your amp and played (I was a guitar player then, late 1950s, early 1960s).....that created the best fuzz-tone I've ever heard. Here's the list in chronological order.

From late 1952 on after leaving Long Beach for Tucson, I used the Gibson ES175 bought used along with a used Gibson amp (see big-band picture). About the end of 1955, I traded in the Gibson guitar at a pawnshop for a used Epiphone Emperor (Phil Spector's favorite guitar sounds btw), and later about 1957, bought a Fender Super-Reverb 4-10 amp (black with open back), Fender Jazzmaster Elec. Guitar, Danelectro Bass Guitar (6-string-Dano - "longhorn", the only instrument that was called the "bass guitar" out here in the Hollywood studios) which I had a custom bridge for, and special hot pickup installed in to make it sound and play good with quality special strings etc. for better sounds. The Dano was basically almost a piece of junk if you didn't fix it up some. I also used the Gibson acoustic 12-string guitar 1957-1960 which I converted to an elec. 12-string guitar with my D'Amand pickup in its round-hole (an idea I had back then - no-one was using the 12-string as an electric guitar just yet but Barney Kessel and I had the same idea at the same time coincidentally without the other knowing about it).

I also had a custom elec. 12-string guitar made out of an ordinary Guild T-100D 6-string elec. guitar (by repairman ace Milt Owen - he replaced pickups at my request, and fitted in the extra 6 strings on the headstock - it was a thin neck and it played well). I bought a gut-string guitar (pretty sure it was a Yamaha classical guitar), a Whyte Lady 4-string banjo with an open back, and Gibson Mandolin and Ukulele to round out the guitar collection for studio work early 1960s. Like most of the studio musicians, I tuned the Banjo and Mandolin like a guitar for quick ease in playing. I also had a nice Gibson L-10 acoustic guitar.

The Guild CE-100D 6-string elec. guitar that Milt Owen switched over to be an elec. 12-string guitar too had some custom hot pickups as did my Fender Jazzmaster- I had him put in hot pickups too for potent biting elec. 12-string sounds. This was before elec. 12-string guitars were manufactured. And that's the sounds of the elec. 12-string guitar you hear on the Sonny & Cher records and some other recordings too with McCallum etc.. I did have a Fuzz Tone pedal made by Gibson for the fuzz-tone parts.

I bought a Fender Precision bass 1963 after accidentally playing on a Capitol Records date when someone didn't show up and I began getting all kinds of work calls to play elec. bass. It was called the "Fender Bass" in studio work. Quincy Jones and other producers still call it the "Fender Bass" tho' all the pro's have used the name I gave it (Electric Bass) with my first book since 1969s: "How to Play The Electric Bass" - and the Musicians Union and Federation changed their Directories also to "Electric Bass".....and yes today listed as that.

Mid and late 1960s, I bought the Gibson Maestro Box with effects (see below). In the late 60s I bought the Versatone 2-part (bass and treble amps mixed with a pan-pot) amplifier after trying and recording a little with Czerwinski's special 10" custom speaker cab. I'd trade in my Fender

Precision bass every 2 years just to get the new strings, as I had no time to change strings but sometimes had to put shims in the neck (at the studio) to make the basses play and respond the way I wanted them to, and kept the strings taut by keeping strings high etc. It's important to remember to pick close to the end of the neck of any bass to get optimum sounds.

Later I tried the Gibson Ripper Bass in 1973-74 and liked the easy neck but could never get a great powerful sound on it, and missing the Fender sounds, I eventually went back to Fender Precisions by 1974. Gibson consulted with me on the Gibson Grabber bass too but I couldn't make up my mind where to put the pickup for best sound and they put the pick-up on a slider because of that. I knew I couldn't get the sounds I wanted from the Gibson basses (they didn't want to change their pickups either) so went back to Fender on my own accord with no enticements whatsoever altho' it was said I was "paid" to do so, which is NOT true. One person said that to give a "reason" why I left Gibson, not at all true. Gibson basses were not the right sounds for me, tho' the necks were excellent.

I used the following basses after that: late 1970s Music Man Stingray, G&L (for a short time), Fender again for a short time, Alembic custom bass, a Bird's Eye Maple custom bass, scrapped later on, a 9-string combo guitar and bass on one neck, scrapped, a bass made by makers of Versatone amp with an early crude computer in it, scrapped. In the 1980s, I used a hybrid bass from Memphis, looking and sounding like a Fender Precision; a Mini-Bass which sounded good but the company went out of business when orders came in. In the late 1990s when playing once again (after a successful TMJ surgery), I got and used a nice Aria Steve Bailey elec. bass, then the Fender Prec. Lite bass for awhile which didn't meet my standards, and finally the wonderful Ibanez bass SRX700 which has exactly what I want with its own generic pickups - I've had my 2 Ibanez basses since Feb. 2002 and am very happy with them.

Please note: Due to their changes these days in 2010, I am not endorsing Ibanez any more as their quality has gone down and they're not selling my bass anymore, saying it out-sold their more-expensive basses, yes they are that good.....I do recommend Schecter basses these days and while I don't recommend Fenders, I find their Mexican-made Fender Jazz basses are very well-made - I wouldn't recommend anything other, tho' G&L basses are better than the similar other basses made today. The Ibanez bass used to have too-thin necks, not good, but necks shouldn't be too large either. You do need meat to grab between your thumb and fingers or your left hand will cramp. Maybe everyone's best bet for a fine long-lasting instrument might one of the smaller co's output, otherwise it's a crapshoot as to a utility bass to use, but also, please look at the G&L, it's far better than anything in that kind of bass. Top pro's demand the very best of instruments to play on.

I used the fine small Walter Woods amps from the late 1970s on with a Fender 4-10 cab (note: Walter Woods worked for Polytone for a few years before he started his own successful company). I used the Polytone Mini-Brute amps from about 1999 on but sold them when the Polytone Sonic bass amp came out. I should have kept the Mini-Brute amps as they were fine.

The more-powerful Polytone Sonic amp caught on fire in 2006 and so switched over to what I have now: the fine small GK 150 amps (note: I now use Ibanez' new amp, which I helped with consultations about quality and features it should have. The Promethean sounds equally great with guitar or bass, but so does the GK small amp once you learn all the knobs).

While I'm happy with the Promethean light-weight amps I helped Ibanez make, I still think my GK small amps are best....they're expensive yes, but they last for years (and don't have any problems today)....I still use my Ibanez bass (getting the earlier Fender sounds easily) and an older modified Ibanez elec. slab-bodied guitar with a custom neck and custom humbucker Seymour Duncan pickup (neck pickup only) -- NOTE: That guitar recently died of old-age, and I bought a stock short-scale Fender Strat at the local store which plays well, is easy to play and I haven't changed the pickups yet.....it works well with teaching on Skype and will in-time look for a more-permanent elec.guitar with curved fingerboard (standards and jazz need) - flat rock fingerboards are not advised for use unless all you do is bend notes for rock etc.

Strings: In the 1960s, I used the Fender medium gauge flatwounds. I tried the Rotosounds Flats in the 1970s and they worked well for awhile but I do not advise them now....they've changed and aren't as good anymore imo and have tried many different sets of strings, tried all brands of instruments, strings and amps mostly with students over the years - Nothing beats the fine Thomastik Jazz Flatwounds, both in sounds, power, in-tune sensitivity and lasting 6-7-8+ years.

In the late 1990s, Thomastik Jazz Flats came out and I immediately used them on my old hybrid bass and later on guitars also. I exclusively use the popular Thomastik Jazz flats on bass, and the great George Benson elec. flats on elec. guitar also. I use my own extra-heavy tear-drop shaped picks on both guitar and elec. bass as I've always done.

Years ago, I bought the Ibanez RT Series elec. guitar used in the mid 1990s and I quickly had installed a neck Duncan humbucker pickup, which died recently My new short-scale Fender Strat sounds just great with the George Benson Electric Flats on it, a wonderful guitar to play on for teaching. Later on will get a better guitar. When I'd play Jazz with that Ibanez slab bodied guitar (Benson strings, Duncan humbucker PU), ...funny how so would come in the club to hear me playing jazz, lugging their expensive $5,000+ guitars and complain "I can't get the great jazz sounds you do, how much did you spend for that?" Then I'd have to tell them.

DOC: SOME HIT BEACH BOYS CREDITS, AND OTHER DOCUMENTS

BEACH BOYS CREDITS - Per Union Recording Contracts and Also My LOG
There's been so many emails about which of the BB's hits I played on, etc., that I've decided to post them here for general information. This is not just from my Log, or memory, but also verified by Musicians Union Contracts. Be aware that there were 13 total recording dates for "Good Vibrations", the first date (dates are 3-hour sessions in the studio) at Gold Star with Ray

Pohlman on elec. bass was totally scrapped, and I did the other 12 dates on "Good Vibrations" for Brian at Western Studio 3. A copy of the re-use check I get for "Good Vibrations" is on the website.

Studio musicians receive royalty checks on these tunes when re-used in movies according to the Union contracts - and while there's many kinds of paperwork, so-called "studio sheets" some erroneous book writers make up and "produce for evidence of what malarky they try to say, we - get our re-use monies from the real thing.

BTW, Carl was the only BB who recorded on about 2-3 of these..... studio musicians who were doing all the 1,000s of record dates in the 1960s for all the well-known groups and artists at that time did these hits for the Beach Boys with Brian Wilson producing and bringing in his hand-written charts.....none of the Beach Boys were around at all, but a few times, they would drop by to listen to our track for a few minutes, and then leave after exchanging a joke with Hal Blaine. The guitar solos were done by either Glen Campbell or Billy Strange, tho' Howard Roberts the other well-known rock guitar soloist did do some dates with the Beach Boys yes.

The BB's a few of their own first recording dates to start with before they brought in studio musicians, i.e., Hal Blaine is the only one of us playing on "Barbara Ann", and then I played guitar rhy. on "Surfin' USA" (that's Billy Strange on the solo guitar on that one), and bass on the following : Help Me Rhonda, Calif. Girls, The Little Girl I Once Knew, Please Let Me Wonder, I Get Around - all according to our Musicians Contracts. Ray Pohlman and Hal Blaine were used on the few record dates recorded later at Brian's home....they used a few studio musicians there also. I was so busy as #1 call on bass everywhere, I never recorded at Brian's home which were usually last-minute calls.

Pet Sounds ones I did, as listed on the Musicians Contracts, all recorded at Western Studio 3 - Sloop John B, God Only Knows, Wouldn't It Be Nice, Caroline No, Don't Talk Put Your Head On My Shoulder, I'm Waiting For The Day, Pet Sounds, Let's Go Away For Awhile, You Still Believe in Me, In My Room.

Ray Pohlman is on elec. bass on (not me): I Know There's An Answer - I Just Wasn't Made For These Times - Here Today.

I'm on Dano on "Please Let Me Wonder", that's Ray Pohlman on the Fender Bass on that one, cut at Western.

On "The Little Girl I Once Knew", that's Lyle Ritz on string bass, Barney Kessel on Dano, and myself on Fender Bass.

On Smile, most recorded at Western Studio 3, I played bass on: Good Vibrations, Heroes And Villains, Child Is The Father of The Man, Surf's Up, Cabinessence, Mrs. O'Leary's Cow - the Fire dates, Do You Like Worms, Vega-Tables, Wonderful, Can't Wait Too Long - many others

but all those credits will be in my book to be completed soon. Am playing Dano bass guitar on "Please Let Me Wonder" (Ray Pohlman is on Fender bass on that). This is all according to Musician's contract records at the Union, and I do remember a lot of all the dates we did with Brian Wilson for the Beach Boys.

There is one more I have in my notes from the contracts: played elec. bass on The Little Girl I Once Knew and bass on "Wonderful" - Smile lp. Also,someone just posted at the Forum that they heard the bootleg of talking and that I was on"Let Him Run Wild".

Carol Kaye please note: all vocals were overdubbed after we cut the band tracks.

PS. From a friend of mine: >>>>Carol, I own the 10 CD bootleg, Big Bag Of Vegetables, it's all the outtakes from the smile sessions, if you want copies, I'll send them to you. Yes, you can hear you speaking all over these cuts. Many times Brian speaks directly to you and wants you to explain to the others how to play certain parts, it's awesome to hear how it happened

About "Don't Worry Baby", I'm probably on that one as I did most of Brian's dates on bass after Ray Pohlman did a few initially, then Brian used me on bass and Ray filled in on a few when I would be previously booked for other people, Ray is on bass at Brian's house recordings.

BTW,that's EARL PALMER (most recorded studio drummer 1947 on through 2004) on "Please Let Me Wonder" Beach Boys hit.

PS. As I finish this book, I saw a little of a new film out something “Session Men” ?? some films were taken from what we all did interviews on by Sir George Martin’s Canadian company “Wildheart” many many years ago. On their insert film, a phony film btw, a promo film especially cut as part of another film, and shows different musicians, but not yours truly, it was NOT taken at any of the “Good Vibration” dates at all, a phony film essentially and it has me saying “my fingers were almost bleeding”, not true. That shot of me saying that was for all the long long takes of “Help Me Rhonda” a totally different record date, not anything for “Good Vibrations” which is a much-simpler bass line and no, wouldn’t make your fingers “bleed” at all..,just so everyone knows. Whether Don Was or whoever edited that film was, they got it very wrong! (as usual it seems).....

This wonderful message from a fan: >>>>>>>>I can't emphasize enough the high regard Brian Wilson spoke about you. It was a fifteen minute conversation back in 2005. If I remember right, he offered to call if anyone would make a $150 pledge to help victims of the Katrina disaster. He called me and asked if I had any questions I had for him, after he thanked me profusely for my gift. My first question was just blurted out of shock while I recovered that I recovered from getting a call from Brian; my second question was simply, 'how did you enjoy working with Carol Kaye?' -----and he couldn't stop about how wonderful you are! i couldn't get a word in edgewise. He talked about how helpful you had been to him and your expertise, holding himself as a far second to your bass playing ability. He was a delight to listen to as he talked about you---I think he talked about 20 minutes.<<<<<<

DOC: BRIAN VS. PHIL (SPECTOR):

An email reply about Brian Wilson vs. Phil Spector: >>>>>>>>To tell you the truth Mike, I never heard Brian mention Phil (or maybe just don't remember it). He may have said something kiddingly in passing perhaps, but I never did get the impression that he was trying to copy Phil, or trying to get anything that sounded just like Phil's dates at all -- I just never heard anything about Spector coming from Brian.

I do remember cutting the bass part on (slightly different too, different feel - different drummer etc.) "I Was Made To Love Her" (a very different drum feel!) and he was trying to get it to sound a little like the Motown date our LA bunch had cut the rhythm track for (met Stevie Wonder then too as a teenager, Stevie and I just talked about this at a recent Trade Show, NAMM in January - he always tells people that "Carol Kaye recorded the bass on his hit" verifying it), but that's all that I can remember Brian trying to ever sound like anyone else.

I never even knew there was a competitive thing with the Beatles until a little later. Brian had his own world of music going, and he was strong, his music and production strong imo without inventing any kind of "competition".....I never heard him mention that at all. He did court the approval of the rest of the Beach Boys, I do think, judging from what I saw and heard. He was very pleased when they would come into the studio, say hi to all of us, and bop to a playback, smiling and happy, and then just as fast, would leave after only a few minutes of listening. This seemed important to Brian that they all liked his producing.

On Phil Spector's dates, Phil even hired a few of his buddies like Mike Post to play guitar (some rhythm, etc.). And the many of us that did Phil's dates did do Brian's dates too, but Phil and Brian were only 2 out of dozens of recording "accounts" that our group of studio musicians had, we worked for everybody -- (known as the "clique" then, about 50-60 of us out of the pool of around 350+ steadily-working free-lance recording studio musicians). In short, we all worked for all the rest of the recording stars too and helped build many unknowns into stars with our ideas, musical contributions, as well as the music performances.

Earl Palmer did do a date or so for Brian Wilson, and a lot of drum dates for Phil, it was Hal Blaine that held the drum chair for Brian & Phil. Brian even used the string bassist, Chuck Berghofer on a cut (in place of Lyle Ritz, the "regular".... There are a few musicians that didn't do the Beach Boy dates, and vice-versa. Hope this answers your question, Carol Kaye

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DOC: BRIAN WILSON "FIRE" 12/25/03

>>>question re: Smile. If Brian would be compiling Smile TODAY, would additional recording be required or is it just a matter of compiling all the bits and pieces into a presentable album ? Did he know exactly what the track listing would be ?<<<

Brian never discussed how "the track listing would be" at all, that's simply not something that producers ever discussed with studio musicians - you're just there to cut the tune, packaging it all came much later. We record the stuff, and forget about it when we walk out the door to the next recording date with someone else. No studio musician knew or cared really, it was only our job to record the music and we didn't spend time on that, we had other people to create for and record for, and didn't care what was going to happen with the recordings, no names of "albums", track listings, etc...We were lucky to remember just some of the tune titles.

Also, you can't trust any of the so-called "studio sheets" (nothing to do with our legal Union Musician Contracts, they're never called "sheets") which a lot of info is taken from for the Web. They're usually wrong and not to be relied on....Musicians Recording Contracts carry more-accurate information and any irregularities (one musician included on another contract because they were left off in error on another, studios trying to get out of late fees by claiming different recording dates, sometimes a date is done as a "demo" and paid again as a real record date with a different date etc.) are minor problems compared to the mostly flawed "studio sheets" that everyone quotes from - that's the only thing most people have access to, not our more-accurate Union contracts.

I don't know if Brian would consider Smile "done" or not, it all sounded great to me.....it's just a matter of compiling the pieces then. I really have no idea except that he seemed like "the same guy" in the studios, just growing musically with every recording date, and I didn't see any changes in him at all, just happier if anything about making the money and getting more famous for his recordings - he was always a very good producer tho' at times was experimenting a lot.

He was very productive, very together, etc....but if you want to put a label on the "Smile time", that was probably when he was doing the drugs (he later told me a little about it) and probably got stuck with something due to that, I'm just surmising here, my own opinion....as Brian never used drugs in the studio at all. I saw him with one small beer one time, that was all.....he was always good to work for, self-confident, did his job in a professional way tho' it was one tune per 3-hour date...we all liked to work for him and it was nice to watch his talent grow with each succeeding record date we did for him - I think he enjoyed the respect we had for him.

So maybe yes, the drug-use may have had a lot to do with why Smile was in "pieces" but it wasn't out of the ordinary to record that way as a rule in films.....altho' no, you didn't do record dates in "pieces" but back then, there were sometimes "pieces were used to fix something up in a record date".....movies and TV shows were all are done in pieces according to Union musicians' schedules of being hired, and readiness of the music (and ease of recording any certain number of frames of the film).

>>>Why did there come an end to the sessions ? <<<< I have no idea. Jobs end. Maybe it had something to do with Brian's using drugs, just guessing here. I know I purposely stopped recording for rock groups in 1970, and took a hiatus for a few months, to return determined to record for the artists I only liked to record for, no more rock groups, and continued to do more of the great movie scores and TV film-show music I liked doing...accepting only dates from people like Ray Charles, Nancy Wilson, Henry Mancini, Harry Nilsson etc. and then later stepped out to play more jazz with the great Joe Pass and legendary jazz pianist Hampton Hawes too so didn't keep in touch with Brian who I understand had some sort of drug problem.

>>>Was the recording of the album finished or did Brian's problems get in the way of continuing ?<<<< I have no idea ,and like I say we were not aware of him with problems, but he did drive the musicians nuts on these dates (from what they later told me), endless hours while he tried to figure out what to do - that was power for the course, part of the business...the guys have told me lately that while they usually never do this, they all went out to drink after his long dates on this project (Smile). So many want to try to play up "Brian's problems", and that's totally wrong. Geniuses have their quirks yes...like David Rose who loved to ride his miniature train around his estate, what's wrong with that?

I always wondered why Brian never got his education to learn how to do film scores,that's where the millions are for composers, but I think by this time, he was happy with commercial success and the money, and didn't want to risk it all by taking lessons....for some reason.

Michael says: >>>>>He assembled a small string section and had the studio janitor actually built a fire in a bucket-and placed the burning container in the studio.<<<

I was on those dates of "Fire" at Gold Star with Brian Wilson, Hal Blaine, etc. but don't remember any "fire" built in a bucket (note, Dave Gold recently said he remembered a tiny fire in a waste-paper basket being set, just a minor thing - they couldn't even get it going).

We did those things at Gold Star, and I was amazed at the beauty and depth of sounds he wrote, especially of the cellos that Brian wrote for....the eerie real-life sounds they got sounded just like fire engines going to a fire, and fire sounds, etc., plus we all did the "rebuilding" sounds of hammers pounding, Lyle Ritz operated the riveting machine while I helped Gene Estes hold the wood while he pounded it, others were having fun sawing away, doing all kinds of carpentry sounds. Kind of silly but we liked it, it was different from other record dates...

Brian did bring firehats to the recording session, but from what I remember just he, Hal Blaine, and Lyle Ritz were the only ones who wore them, otherwise it was a usual record date scene except for the after-date carpentry thing which we got a lot of money for, and it was kind of fun, like group therapy or something to pound away.

You're probably right about Brian getting a little spooked about all the fires around LA, but as I have understood it for years now (studio musicians talk about this stuff too) from long ago:

There were 2 big fires around LA, like we have every year with our santa ana winds. The 3rd fire was the real biggie tho', the Malibu fire which was the straw that broke the camel's back. Every time Brian played his master, coincidentally one of those fires started and the 3rd time was the start the Malibu fire, the worst one, and the cause of him giving up the project imo.

I finally got word to him years later (I think - not sure what time-frame here) that I personally saw the Malibu fire start. I was driving in (east) on the 101 from Camarillo (where I lived for about 8 mos.) to master the Joe Pass Guitar Style book recording I had just recorded with Joe Pass (for my Gwyn Publishing Co.) -- and rounding the 101 bend at the Malibu turn-off, I saw this wisp of smoke in what turned out to be a little fire in a trash-can and saw a small truck w/camper-shell driving off from this little rest-stop alongside the freeway - evidently someone had just deposited some burning trash.

In my rear-view mirror - it was a long stretch of road there, I watched quickly and was shocked as I saw the winds just whip that little trash can fire up the side of the adjoining mountainside so quick it probably took all of 2-3 seconds....I had a long-time sweeping view also in my rear-view mirror as it was fairly straight, very long slightly-curved road after that - what a sight!

Couldn't believe it as I saw that whole mountainside quickly and horrendously catch fire - winds were blowing so badly, and was hoping they would catch that fire soon, it spread so fast. I saw many cars really slow down at that checking it all out --- the winds were fierce that day.

I drove on to master the Joe Pass Guitar Style tape of Joe's in the Valley at Randy Van Horne's studio, and then late that day (around 4PM) barely got through all the smokey haze on the 101 to return home. It looked like the whole world was on fire.

The next day I was out in my yard (back hills of Camarillo) watering down my roof-top, preparing to move my kids, my pets, the publishing company masters and photos, other important documents were in my car ready to evacuate at a minute's notice as the flames were coming up to the top of the hill above my house, coming in the back way, this was about 30 miles from where the fire originally started, the wind was so fierce.

Ashes were raining down on my roof (house was 1/2 way down the hill, I had a little time but flames were licking at the top of the hill, you could see them) - it was all pretty scary. But fire companies managed to get to that hilltop, a few 100 yards away and stop that part of the fire in its tracks, fire-danger over with in a short while, whew (this was in 1971 I believe).

Brian spoke about it later on, saying he tho't, at that time, it was a direct feeling of being connected with "God" - he was probably still out of it with using drugs etc. Brian seemed like a nice guy, very talented, and is a survivor, not self-destructive imo like some think but yes needed help from people for a long time. I believe his present wife has everything to do with his decisions since she's his manager now.

Don't forget, Brian, at a very young age, had to deal with all the hoopla surrounding the success of the Beach Boys, his productions, etc. too....that's pretty difficult and a lot of pressure on a young man.

Best, Carol Kaye

MORE: The Message:

Tho't you all would like to see this, something I wrote for a private board:

>>> Brian, like Phil Spector only did one song per 3-hour date (or longer - Phil would do a quickie back-side tho' of a jammed blues for the B side in 3 min., written by "himself" of course for the publishing monies) but it was interesting and we knew we were probably cutting history sometimes.

Brian needed our experience and expert performance values to pull it off....he knew this - we were the ones who played on everyone's hit recordings back then. Be careful about believing stories on the web by so many "experts" who pose like they "know the real stuff", they don't. They just love any attention by spreading complete falsehoods, or worse, have a website to try to sell you things....there's even one guy who spent time in a mental institution doing that. Just take things people say with a grain of salt....there's many wannabees who call themselves "historians" (NOT!) out there who would have given anything to be in our music business.

Word of advice, there's so many who love to write all kinds of fantasy in their books, one even used our personal data things (Musicians Union cracked down on them for quoting printing stolen Musicians' contracts) and didn't care that they put studio musicians in harm's way with our data printed....be careful of so many trying to "create history" in their books...some are just plain nuts. Be careful...

From one: I wonder if the SMILE project was really conceived to be a single suite of songs, rock opera like, or not - whether the subsequent (post original SMILE) albums such as Sgt. Peppers, Tommy, Dark Side of the Moon, etc. had an influence on the way it was constructed in 2003. I believe that in 1966 the impetus to drive him (Beatles-wise) would have been Revolver, which was a good album, but by no means a concept album. I adore the 2003 take on it, but I am not certain that it is a seamless fit, song by song, with at least one exception: the segway between 'Wonderful' and 'One' is stunningly beautiful, and brings tears to my eyes every time.

My reply: R.....good post. That suggestion has been brought up many times before when I've written about all this. The answer is NO.....Brian *never* mentioned the Beatles' things as "being influences" on him - never discussed the Beatles with us, in any way that we all remembered - maybe in-passing about how well they do on the charts but nothing creative.

It doesn't mean it wasn't any influence on Brian, but that it just wasn't a driving force with Brian at all. He had his own ideas all by himself and the fact that he commanded the *finest* hit-making experienced Studio Musician Force in the world to play his music was probably the biggest influence. Not only could we play his music and get into the depth of his music, we all welcomed it tho' boring at times with only one song to record for 3 hours.....

for other record dates we played on that were pop and rock were rather mundane even with our contributions of creative lines,compared to what Brian was writing.....I spoke to the fellow who helped produce and engineered the Beatles' things.....

Sir George Martin, I don't speak about him often enough, wonderful man...and even he said "the Beatles borrowed from American musicians - the blues musicians, the rock musicians etc." and we went back and forth as to who borrowed from whom as I quoted British musicians we all borrowed from too.....but he was strong in his convictions that early American musicians were who the Beatles borrowed from....also mentioning Brian Wilson as a source.

From another: Thanks Carol. Yep, Pet Sounds and Smile blew my mind when I was younger, and continue to do so even more as I get older. They seem to reveal themselves further as time goes by. Funny you should mention people thinking the way Brian approached recording was strange or weird even (ie bit by bit and rather non-linear) as they couldn't see the big picture as he could. Makes sense to me. He just conceived the need for Pro Tools about 40 years before anyone thought to invent it! That's all. Now most music is recorded with this approach. I feel Brian knew what he wanted and went after it in the most logical way for himself. He was so far ahead of the game, of course it seemed strange to others.

Love you and all you've done Carol. Peace be with you. X

My reply: Thx S.....yes, I believe you're right in the sense that Pro-Tools would have been Brian's choice...except....it stops the feeling of musicians *playing together*. We were very aware of that, as studio musicians, how critical it was to have musicians *playing together* for the synergy of feeling each other's feelings all at the same time, the power of that very high-important critical force is why this music has been so popular also for so many years.

Look at the other 1960s recordings, how powerful and how long they have lasted, just for that one factor alone. You don't get that with Pro-Tools and using musicians one by one at all. Non-musicians who are not used to working in the Studio with many Studio Musicians at a time playing *together* don't know that power....the original reason why producers went out to Jazz clubs in the late 1950s to recruit Jazz Musicians who knew and used the close creative synergy of how Jazz musicians influenced each other's creativity by close creative lines.

The earlier producers (1950s into the early 1960s) were Jazz musicians themselves (usually) or most certainly Jazz Fans...they innately understood that tie-in for power (and experienced musicianship) in music. The younger, less experienced producers in the 1960s weren't raised

on Jazz and how you played that music so we sort of subtlety "taught them" as they hired us (mostly Jazz musicians) to help them create their hit-recordings.....

Pro-Tools is engineering in its substance and so doesn't deal with *feeling* - a marvelous tool yes, but feeling, that has to be taken into consideration with anything musical. Would you like a Symphony cut musician-by-musician?

We've milked down feeling as it is, and with auto-tune, the job is complete, even the singer's voice has "less feeling" in its tone. You can write the most-beautiful of music but played one-by-one, destroys the feelings of many playing together, how would it turn out? That's one of the things wrong with our music world of today also imo unfortunately.....one *has to* figure in the intangible most-critical quality of all: *Feeling of Music!*.....

I hear re-issues of old bands where trumpets don't even sound like trumpets but like kazoos!! Drums sound like pop-corn machines....to the untrained ear, they have no idea of why they don't like that music but with false sounds, you alter the real sound balances and feeling of music.

I cringe every time I hear those phony sounds and the music? Ugh.....and don't know what the answer is as I like digital and as a producer, I have gotten real instrument sounds out of digital (you first have to *know* what real instruments sound like! and this is why so many prefer vinyl instead of digital - lack of *knowing what instruments really sound like in the re-mastering of older recordings - sometimes it's the producer's fault as well as engineer's!)..... when you record musician-by-musician, that totally wipes out the necessary combined feelings in the music you get when experienced musicians play together as Brian always heard us do, he somehow innately knew the power in that. And recognized the uniqueness and beauty in his music as we performed it too. Piece by piece? At least he recorded us all together.

DOC: WILSON E QUOTES:

Jun 1998
You have been credited (by the Beatles, among others) with changing the course of bass-playing in rock and roll by "playing off the root"--that is, playing bass riffs (or writing them, anyway) that purposely avoid the I-IV-V notes of the standard rock progression in favor of more interesting jazz-style bass lines. How much influence did the great "jazz masters" in your studios-- Carol Kaye, Barney Kessel, and others-- have on the jazz evolution so evident in the chording and arrangements of your '60's hits, on. Today, Summer days and Pet Sounds, in particular?

Brian: They showed me ways to do it that I never knew were possible. Like playing a tonic-- the tonic is the bottom note of a chord-- and going down to a IV instead of a V. It gave it a spice. They usually listened to me but I took their ideas too. It worked both ways. It made the bass parts much better, more interesting.

from: Michael Thorner

Did Carol Kaye's fine picking style of [bass] playing ever influence you to write a certain way, in terms of your bass arrangements that you wrote for her when songwriting?

Brian: Yeah. She taught me how to make a more energetic beat where the beats were stronger and impressive. It made my music easier to tap your foot to. Made a better beat. And then I microphoned her right in the center of her amp. I got the best of her playing and the best of her tone by the way I microphone her. Her playing turned me on to want to write songs with good bass lines-- which is a creativity of how you tie your notes together.

DOC: JACO

Jaco Pastorius
Tue, 16 Feb 1999

I first met Jaco in 1977 and we chatted awhile at the Baked Potato nightclub (in Universal City). He seemed kind of quiet, but nice and a young man very determined to "make it" on the bass. He said he studied from my bass books, had the patterns down and said some nice things about my books etc. I was very impressed with his integrity to really play that bass but was very saddened when I heard he died. A great musician's life cut short by a needless tragedy.

In my opinion, Jaco accomplished what he had set out to do: prove that the elec. bass was a fine solo instrument, and this at a time when the general public had no idea of even what an elec. bass was, and there was so much prejudice against it from the upright bass players in the jazz world...he was totally bucking people's opinions, which I'm sure sort of drove him a little crazy too.

He was labeled "egotistical" sometimes...he couldn't stand ignorance. You do get tired of trying to explain to people what the elec. bass is and what its capabilities are.

It's sad to know he got into drugs, and had so many problems because of his habits ...when I met him, he seemed like a very fresh new bass player with so much promise ahead of him...and it was good talking to him.

I knew from being the No. 1 call in LA studios, back in the 60s, having done 1,000s of record dates, how important the bass and bass lines were to hit records, TV shows (see my credits), movie scores, etc. but it took Jaco and his forthright sort of "bragging personality" to get the message across and all his great playing sure said something....while his sound to my ears, was more of a mid-range sound which is not my choice-sound, actually he was simply great in his soloing on the Electric Bass. Carol Kaye

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For more information, be sure to see my website, especially the LIBRARY, BIO, and EDUCATION Pages: www.carolkaye.com/ Catalog is here: www.carolkaye.com/catalog/

DOC: MONKEES

Subject: Monkees, Sep 2000
Musicians Union contracts say that I am playing on the first 2 albums of the Monkees according to the Union Contracts which lists no songs but I Am A Believer and Last Train To Clarksville are both included, yes I recorded those. We can all remember those cuts we did at RCA studios. Hal Blaine on drums, Tommy Tedesco or Dennis Budimer on guitar, myself on elec. bass, and that is my SOUND especially on Last Train to Clarksville on bass.

Hal Blaine loves to tell the story about us recording the tracks for the Monkees in the studio at RCA all the time and one time, the Monkees held a press conference in the smaller studio trying to say "we played on our own hits" during the time we were in the next studio doing their tracks....funny story the way Hal tells it.

Mickey Donen graciously acknowledges our contributions to their recorded music, he's a nice fellow too, we hung out together during an Earl Palmer jazz jam. I find it very strange that Nesmith wants to give credit to others except for the bass playing.....he couldn't play those parts, not with the impact and the energy of what I did.

Here's from Vinnie Bell's son -- Vinnie was the No.1 guitarist in the studios (New York City) there in the 60s and did tons of good recordings:

>>>>> Somewhere I have a program from a Tommy Tedesco seminar - He also says he played on Last Train to Clarksville. <<<

Yes, he did, I did too - you can tell my power-bass sounds on that one, and the rhythm of the line, that is me on bass (and am on the contract for that too). Carol

More from Ed Bell:

>>>>>I found a Monkees Session Website. They say I'm a Believer was recorded in NY-(Vinnie on overdubs). Then the tracks were worked on with You on bass in CA (from Carol: "no-way! We cut the basic tracks right here in Hollywood at RCA, what they did with them later I don't know - they could have put their vocals on in NY but all those tracks were cut out here, RCA.")

They also say you played on other Monkee sessions. Some of the info is BS. this is part of the problem with the Monkees Can of Worms.

In the Monkee BX set on one track they list Gary Chester on bass. Gary was one of the All Time Great Studio Drummers, but he NEVER played bass! When you have time check out this web site. They list each Monkee LP. just click on the ones you are interested in. Love Ed<<<<

Clarification of the Monkees (written Aug. 2008):

I had done a film interview the other day and the director was such a Monkees fan, was asking me a lot of musical questions about the Monkees, and I gave an example of the line I played on "Last Train To Clarksville" etc....doing a good job of accommodating, but it droned on and on, he was a real fan. I finally said same thing as I said in one of my attachments, about my dislike for the "Monkees" music.....I meant recording that music, not the guys themselves! Anyway, it crushed him since that was his favorite group. I didn't mean to do that as I'm usually sensitive to people but anyway, it came out that way, not the way I was trying to explain it - we talked about it later and I think it made him feel better.

I liked seeing the Monkees when I happened to catch them on their TV show one night, I tho't they were all really cute young guys, doing a good job on their TV show and they sung well etc...

It's hard to explain to people that by the time I was back recording the Monkees (the 2nd pass in the late 1960s...I played on a lot of the first 2 albums according to the Union records, and that included 2 of their biggest hits).....there had been other bass players in-between, Ray Pohlman, even Bob West, and another one, I forget who, but by 1968 or so when I went back to record some more for them, I was terribly burned out from years of recording white rock and roll and surf music. It was all a blur by then, recording day and night on little sleep and this adds up.

After recording intensely day and night, 1000s of record dates over the years of not quite enough sleep, you just are physically and mentally tired. When one musician started bragging big-time and being obnoxious, that was it, I had it!

My kids were growing up without me, and there were real things in life that were more important. My musician spirit was so low and when you start hating the music you create, and have to play that same style over and over when you're burned out from so much work, it's like digging a ditch. Then having to put up with the ego of another musician who was bragging about this and that and you just can't play music with any feeling with all that going .....I knew I had to "quit" and I did. To everyone's shock and surprise, I quit all recording for about 7-8 months.

Tommy Tedesco said "why are you quitting, you're at the top of the heap?!" He just didn't get it. Some others did the same thing I later did, stopped recording for the rock groups and just take what they wanted and aimed to do more movie scores and TV film scores, the best of the best at that time.

I worked even harder even longer hours each day to get my publishing company going with more additions, creations and productions of educational products. Yet somehow this work

didn't bother my spirit - it was *my* company and I was creating self-help tutors that I knew would help so many musician out there who studied from them, passing along the experience I had acquired as a pro musician was important to me.

By 1969, my musician-spirit was so broken down from recording what I call "cardboard music" and putting up with bragging by others about their diamond rings, and there were hippies on the streets robbing the studio musicians on their way to work too..1969 wasn't a good year, there was so much we recorded that seemed un-musical, I quit the recording industry for awhile....I couldn't play at all for a few months...and that's what happened. I even taught bass without touching the instrument, just moving my musician-students' fingers..... That burned out feeling started while doing the last of the Monkees recordings.

And of course quitting working for motown was another story. I wanted to paint the whole picture so you know I didn't blame the "Monkees" at all tho' some of their music could have been better imo but there again I'm a spoiled studio musician. I tho't they were wonderful young men, very good on their TV show too.

We never saw them on the recording dates by the way, we always did tracks for them. Just so everyone knows: when I came back after my hiatus, I only took the recording dates I *wanted* to work, none of the rock groups anymore and only the artists I wanted to work for, and did even more of the movie soundtracks and TV film scores I loved to do....

it was fantastic to do film work for the geniuses of Michel LeGrand, Quincy Jones, Jerry Goldsmith, David Rose, Henry Mancini, David Shire, Jack Elliot, Leonard and Alfred Newman, Elmer Bernstein, Don Costa, Fred Karlin, Dave Grusin, Benny Golson, Alan Copeland, Oliver Nelson, Bob Alcivar, Victor Mizzy, Billy Goldenberg, Lalo Schifrin, Michel Colombier, Bob Prince, Syd Ramin, George De Barrio, Jerry Fielding, Leonard Roseman, Benny Carter, Oliver Nelson, Dominic Frontiere, on and on.

Those were the people I enjoyed working for - the finest composers in Hollywood. But.....after a few more years of recording in the "caverns" of movie studios, I finally got tired of that too.....and had to go out to play some good jazz with Joe Pass and Hampton Hawes.

PS. I just met Peter York who dropped by the Ibanez booth where I was this past NAMM Trade Show..what a wonderful man! We discussed the Monkees stuff and he paid me a very nice compliment and I told him I tho't the Monkees were wonderful on the TV, could sing, act and meeting him just confirms my feelings about them....very open and exceedingly terrific man Peter is.

Unfortunately, Peter died a year or two later, I'd sad to say. He didn't seem ill at the time we hung out together doing autographs, was an amiable nice man, and we enjoyed talking and the crowds of people at the NAMM Trade Show.

----------END.

DOC: GRASS ROOTS - MIDNIGHT CONFESSIONS.

Subject: Midnight Confessions
Date: Sat, 13 Mar 1999

About the Grass Roots recording, MIDNIGHT CONFESSIONS...according to Union Contracts, that's me on there (note 12/22/02 just received a "new-use" royalty payment for this recording for use in the movie "Jackie Brown" from MiraMax Film Corp. which is now up in the Photos section of my website.

It is NOT Joe Osborn on there (as Joe himself claims) at all, yet he won't take it, and other credits of mine he absconded with, down.

There's a few hits like that that Joe claims that is actually my credits too - for instance, he's playing only on the Keith Allison version of some things, (easy to do, making a mistakes like this) like the Monkees hit I claim -- and he claims this too.

But that's not him - he's not on any of the early Monkees contracts altho' he says he did some, he didn't do any of the first which includes "Last Train to Clarksville", I'm on the contract for that one.

The only Monkees things Joe did was a few of the much later cuts, but also Ray Pohlman is on a few of the later Monkees and even Bob West... I'd like to hope it's just a mistake of his, or bad memory due (still smoking too much doo-doo?), but he still likes to claim many things that are actually my credits. This all started when I was crippled, living quietly in Colorado and wasn't expected to get up and play again or have a high profile again, Joe isn't the only one to take advantage of that part of my life. After a 2nd surgery, I could play again and moved back to Hollywood to resume my recording career in 1997 upsetting the applecart of a 2-3 who tried to claim some of my credits.

From a friend, a long-time pro-musician who knows the touring bass player of Grass Roots:
>>>>I relayed a story about meeting Rob Grill, the bassist for the Grass Roots several years ago -- he admitted you played on it.<<<<

Carol - see my check stubs for re-use and new-use royalties for Midnight Confessions on my Website - Library, Photos page.

Adding to this, is an email from Vinnie (Vincent Bell) Bell's son about Joe's claiming of credits:

>>>>I'm glad you got credit for I'm a Believer. I later read that Joe Osborne took credit for it and I know he is full of crap because he also says he did the Soundtrack for Barbarella - which is My dad on guitar and FX and it was for Bob Crew - my dad also did all the 4 Seasons records for him.

Back to J. Osborne he also claims he played on Spanky and Our Gang-Sunday Will Never be The Same again it was done in NY with my father and Joe was not playing bass on it. My dad is still active but mostly does TV and movies. It isn't the same as it was 20 yrs ago.<<<<<<

6/2/04 this from a bass player in the Seattle area: >>> At 17 I joined a group in Seattle that was for a time co-managed by an LA guy named Cohen. At the time he managed the Grass Roots which is another group I see you "helped". We went into the studio up here to cut a couple demos that he was going to shop around. At the time I was playing a Gibson EB-0 bass which sounded good live because of its loud bottom. The LA manager said, "No no...you need to play a Fender with a pick like Carol Kaye. That was early 1969. <<<<<

DOC: BATMAN - MARKETTS THEME HIT

1999.
Carol Kaye

I think someone here asked about the Batman TV theme, no I never recorded the TV show of that - Howard Roberts did the guitar on the TV version, don't know who played bass..... but they hired us to record it early the next day about 2AM or so (60s) of when that TV show hit, to record the big-hit single of the Marketts Batman Theme version of it.

And our "Marketts" version was on the AIR that same late morning...right after we cut it in Hollywood. Evidently they took quick tape copies to the radio stations right after we cut the "cover" (as they call it in the business). And it hit a lot bigger than the main TV cut thing ever did, was the big hit on that.

I played bass on the Marketts single-hit version that was the biggie, and there's another story in back of that. We were silly on the date when cutting that, Tommy Tedesco, Hal Blaine, myself and a few others. After so many years of not quite enough sleep, you do get wacky sometimes recording day and night 7 days/nights a week.

Tommy was kidding around, talking about the wind-up "Hal Blaine" doll getting up and imitating a robot doll walking around like this:
I..make...more...money...than...any...other...drummer..in...the....world" (it's true, he liked to brag about how much money he was making). And Tommy turned to me and clowning around with me with his made-up "Carol Kaye" doll going "voom....voommmm...voommmm", while he's clowning, making slide thingies on the guitar, imitating my "signature" bass gliss I'd put on many recordings.

Haha, well...when he said that, and got me going...just to rib him back, I started putting in slides all over the place on the takes of Batman to tease him, and that's the hit-take you hear today on that hit. It was tongue-in-cheek, there for posterity and became part of a hit accidentally.

DOC: BASS EVOLVEMENT

Evolvement of the Bass Role from Ragtime to Present, written some years ago - Carol Kaye.

This is something I've written awhile back and is an attachment I sometimes send out to journalists for their information needed:

>>>>>>>It's interesting to look back over the years, and remember so much as a kid growing up with 2 professional musicians for parents back in the late 30s too (mother played piano at silent movie theaters and dad played tailgate dixieland trombone on the road as well as concert band and live Seattle theater pit-bands,

My mom was older when I was born, and more or less retired (in the 1930s-40s) to take care of family but still played piano gigs sometimes with my dad before we moved from Everett Wash. to So. Calif.

My dad was a fine dixieland and pop music trombonist with a beautiful sound - my mother was a Chopin expert, very classically-trained at playing all the classical music, but also loved to play the pop music (as well as dixieland) of that day too 1910s, 1920s, 30s, and beyond. She didn't have a piano tho' from 1941 on when dad sold it so we could move in our old Model T Ford to Calif. Later on in my life I finally was able to buy her one when I was 22-23 years old making a living for her and my kids.

From my viewpoint, here's a thumbnail sketch of bass lines from 1920s on, as remembered from my parents talking about it all, playing their music, my own listening, talking with other lifelong musicians who knew the history of music, and of course from playing in my own career:

If you really listen to the music, ragtime was created all from chordal tones of rhythm (put to classical music theory) and was very rhythmic, a lot of paradiddles etc. The bass playing was 2-beat (playing on beats 1 and 3 - you had the banjo accenting 2 and 4 with the drummer) if there was a bass playing at all - in the early days it was usually sousaphone or tuba with ragtime bands.

Dixieland was (at first) 2-beat (vs. 4-beat straight-ahead jazz) also but used the sousaphone or tuba for bass much of the time at first, then string bass, still all 2-beat in feel and still chordal tones but with more experimentation with chordal tones.

Red Nichols & His 5 Pennies had some great recordings out featuring the bass sax as the "bass" player and they grooved. That sound almost sounds like the elec. bass sounds in the 1960s. Calif. Ramblers was another hot group then too, had Tommy Dorsey playing some hot trombone solos tho' he says in his auto-biography, he was embarrassed since he couldn't play like his idol, the great Jack Teagarden, probably the finest dixie trombonist who set the standards back then.

If you listen to the 1920s recorded bands, you'll hear experimentations with the augmented chordal notes, and how they discovered the passing tones in augmented chords and dim's....even the Hot Club of France (Django Reinhardt) in the 1930s was using the hip diminished patterns with passing notes for the dominant chords, as well as some of the later-used Jazz patterns (see my Pro's Jazz Phrases), still hip today - used by Dizzy, Miles, Bird, Sonny Stitt etal. in the 1950s jazz.

You also had a little later, mainly in the 1940s and early 1950s, what was called 4-beat Dixieland tunes along with the traditional 2-beat Dixieland, they'd mix it up. The bass (now an upright string bass, not a tuba anymore) played straight-ahead 4-beats to the Dixie which verged closer to the sub-chordal uses of the bebop jazz groups of the 1950s.

One of the jazz groups I played guitar with, along with the straight-ahead bebop jazz groups, was an 8-piece combo in late 50s that was mainly bebop jazz but they'd break out in a 4-beat dixie tune too which was a lot of fun - Dixieland was fun to play. It was happy music, all which was inching closer to the serious bebop jazz feel and music theory, with straight-ahead walking on the string bass.

Straight-ahead jazz is a term for 4-beat walking vs. fusion which is the rock or soul beat on the bottom -- the straight-ahead term for bass walking was used back in the 50s to differentiate between big-band charts which sometimes used the 2-beat way of playing bass....and....in fact, most of the serious jazz tunes *always* used the 2-beat bass style on the 1st time through the tune as a set-up...even Ray Brown etc. all still do it that way, howbeit he solos with it, straight-ahead being reserved for after the tune (head) was played.

Swing bands in the early 40s on etc. from what I remember, were never called "swing bands" (the last time I spoke on the phone with Artie Shaw, he verified this and has been quoted saying the same thing in articles) -- they were called jazz bands, and/or dance bands or dance orchestras that would "swing", meaning you could dance to them...."swing" used as an adjective, could be it was mixed back then too, but today it's always used as a noun.

But definitely the bands of Benny Goodman, Duke Ellington, Artie Shaw, etc. were all called jazz bands or orchestras....they really "swung", the word "swing" used sometimes as descriptive, not a name-of-style from the history I heard, being around musicians from that era in the 1950s...anyway.....

Those jazz orchestras were not usually classified as "swing bands" like later....probably that term was designated for other types of bands - Sammy Kaye, Horace Heidt, etc. The term "swing" coined by journalists back then .... musicians would say "the cat can swing"....etc.

There was the saying "Swing and Sway with Sammy Kaye" (no relation to me), but that was almost a derogatory term as that band was sometimes considered of a corny band, but good in its style and featured excellent musicianship; also, Sammy Kaye was terrific to work for with a

wonderful reputation among all musicians, it was a plum job to work for him, he had fine musicians too.....

Another one of those types of bands, with excellent musicians, was Guy Lombardo musicians often affectionately called him "Guy Lumbago" because of the corn but he sold well! He received a lot of respect from others for the top professional way his band took good care of business, paid musicians very well. Guy himself was a very good person btw, wonderful to work for, and always had fine musicians because he treated everyone well too. In his way, his band even could "swing" with all the fine musicianship. FYI, the great Louis Armstrong often said that he admired Guy Lombardo, his band, his arrangements etc.

The big-band era still used chordal tones but there were more complex chordal changes starting to be used in their arrangements. Duke Ellington to me, more than deserves all the attention he's been getting for writing in the pivotal b5 chordal subs right into his tunes in the 1930s, which was a leap into substitute chording, using altered chords. His songs and arrangements sounded natural with all the b5 subs they had.

For instance, the Ellington tune of Satin Doll....on the 6th bar, instead of going to the G7 from D7 (the normal II7 V7 I progressions, D doesn't always have to be Dm in the ii V7 I chordal progression), he goes from D9 to Db9 (could be 7th, 9th, 11th, 13th - they're all dominant chords), which is b5 of the G7 to resolve to the tonic C chord. This is not just a chromatic chord change....it's still cyclic (Db9 is the b5 chord of G7 and has the same notes as G7-5-9 - lay-musicians or schooled musicians call it the tritone, I've never heard the real musicians call it that, if anything they say "b5").

Jazz improv musicians, who worked with those big orchestras sometimes picked up on those chordal change ideas of using pivotal b5 subs, and the 7ths using their b9ths (perfect diminished chord 1/2 tone higher - G7b9 is Abo etc.) and started noodling (riffing) around on those chord changes and voila: bebop jazz with its chordal substitutes off of the chordal changes of Standards. You have to remember, that was an age of "sounds" never verbal "analyzing"....

Back cycles, stacked triads etc. which were written right IN the big-band chordal arrangements of the jazz band era (sorry, I can't call them "swing bands".. The term of “swing” didn’t fit the Jazz styles of, simply wasn't Ellington, Shaw or Goodman etal at all.....).

It was a minor step then to go from Dixieland strictly chordal tones to the more-complex chordal arrangements of the 40s jazz bands, to the late 40s and 50s fine complex jazz bebop groups which took a huge creative turn in exploring this new frontier of inventing chordal-substitute jazz improv soloing. They heard it, it sounded good, they played, didn't need to know "why" it all worked, music is not words.

The bass went along with simple walking lines in the 1940s - am sure others know more about this history than I do (altho' my first husband was a fine bassist at that time and also knew the

history well), walking some b5 pivotal passing notes, and later in the jazz groups of the 50s, still walking but walking on substitute chordal tones then too.

Most jazz improv soloists knew how critical a fine walking jazz bassist was, tho' they weren't especially out front except for a few distinctive bassists who slapped their bass, played with a strange tuning or like Bob Haggart who cut the hit of "Big Noise From Winnetka, allowing the drummer to play rhythm licks on his bass while whistling....Bob was an excellent jazz bassist who never really got a name for it, he was a member of the Jimmy Dorsey group.

Also you had 2 bassists who scatted as they sung, Slam Stewart and 5-stringer Chubby Jackson. FYI, Red Mitchell, a member of the hot bebop jazz scene out here in LA, also played the 5-string, tuned in 5ths, an odd tuning that seemed to give his bass more of a range than others could get on 5-string basses....not used much but a few bass players were beginning to experiment with more than 4 strings sometimes.

(note: I've always been west-coast, so am good on the west-coast names but light on the great names of the east-coast historical musicians, forgive me).

And....it was important to know what a great sense of time was. It's very critical for "the groove" and whether they knew their chord progressions of 100s of Standards then to play well also....drummers were critical too, for their taste, fine time sense, proper fills, and yes some chops but ONLY within the confines of taste-time and support and some in drum soloing too as Gene Krupa set some of the standards for. Being able to play with fine time was *everything* back then if you were to be considered a real musician....a much-admired quality.

Then the far-out "freedom" jazz of about 1959 when rock and roll was helping to speed up the closing down jazz clubs in favor of the rock phenomena....and jazz played itself right out of the mainstream public's view. In the nightclubs, jazz seemed to be the most popular music much of the mid to late 1950s but by 1961 the handwriting was more than on the wall - clubs were closing only to re-open as rock clubs.

Everyone was scrambling just to get anything that paid anything....all musicians had to have a working wife to exist at that point to help support a family, except maybe if they had some hit jazz recordings -- that was the difference between having something or not much...am speaking of the best here, as jazz never really ever paid consistently well. Some of the more-prominent Jazz icons of the east coast hit upon the idea of using many of the Standards Chord Changes to re-write a bebop melody over in order to make a good living as "author/publisher"....much like Leon Russell did later on with his This Masquerade (actually "Angel Eyes"), another way to make some good monies: residuals, royalties.

Many musicians branched out into early fusion or freedom jazz (Ornette Coleman, Don Cherry etc.) in order to make money, and later on, Herbie Hancock going into fusion-soul-jazz recordings which did do well. But.... of course, none of that was the original straight-ahead

intimate communicable fine jazz of the 1950s where everything depended on what each other played and creative great threads were created using the sub-chordal patterns.

Finally, fusion was more or less set with rock-soul bottoms and occasional licks on top, more pop than real jazz tho' people called it "jazz" today (and did sometimes back then too)...and that seems the basis now for the "Jazz Festivals" (not the straight-ahead like they used to only have).

While the jazz of the 50s was mainly straight-ahead for walking for string bass, you also played a *lot* of Latin based tunes, probably the ratio being 1/3 latin-jazz to straight-ahead jazz for most groups....and this eventually became to be called soul-jazz in the 1960s and 70s with more accent on funkier things altho' there was a limit to how much you could insert as far as "funky licks" or blues licks.

It's a myth that blues was a precursor to fine bebop jazz....chordal knowledge was everything altho' sometimes yes, you will stick a blues lick in fine straight-ahead jazz. Soul-jazz is far different than rock-jazz-fusion where there's not as much musical interplay between the musicians. Soul-jazz has a lot of interplay yet it's still within the confines of rhythm.

Joseph Scott who sometimes posts here, is a bona-fide researcher and historian and could verify any of this nomenclature, names etc....I just know it from my experiences as a player and musical knowledge and seeing the evolvement of styles of music and the instrument roles that were constantly evolving and changing.

I was playing a ton of gigs on guitar when the mambo, and cha-cha first appeared in the 1950s, that's how far back I go and definitely wayyy before you ever heard of Jobim and his pretty music of bossa novas.

However, the bass, once it hit its stride of walking of the 1950s and 1960s, kind of stayed there outside of the influences of the latin-jazz songs everyone played in jazz, with bebop jazz being the definite term we all gave the more-complex jazz that was played in the 50s, vs. the Goodman riff-laden band type of jazz.

Bass walking tho' did develop more into the chordal tones and sub chordal structures** as well as good jazz improv soloing (Scott LaFaro, Red Mitchell, Joe Mondragon, Ray Brown, Ralph Pena, Red Calendar, Monty Budwig, etc. -- Listen to the great melodic solos and walking that Red Mitchell did on the Hampton Hawes Trio, Vol. I cut about mid-1950s in LA (Hampton was Miles Davis' favorite pianist, and Hamp could invent substitute ii-V7s that astounded all the jazz elite, so they used his ii-V7s too in tunes.

Later it was Ron Carter and other east-coasters in the 1970s and beyond who set higher standards. But there's a ton of fine early bass players on the east coast who led the initial jazz movement, including Ray Brown's favorite, the fine Milt Hinton. Chubby Jackson on 5-string

and many more names that I don't have named here who also were pioneers in the 1940s and 50s jazz etc.

And then the 1960s rock and roll recordings brought new innovations for the bassists.....

I've talked enough about my role in that in the early 60s, creating bass parts and even then, the arrangers were saying "Carol you're creating new standards on the elec. bass (16ths etc.)" but it didn't matter to me - creating a hit recording was what mattered and it never dawned on me about all that until later that no, I wasn't playing what Ray Pohlman and others started out with, easy simple boom-de-boom stuff....sometimes I was playing so many notes, on many a record date, I was asked to "play less"....that I was "playing too many notes" etc.

I heard bass in a much different way and wasn't influenced by "anyone" except to think "I can create different more supportive bassline patterns (than what was being done then) which will help provide the background framework needed for hit recordings.." all this instinctively as a former jazz musician does to make all the music "better"...you do what you can to make a hit record, playing according to what is needed for the song, the singer, the style of music etc.

Others did their share of creating too at that time. Rock and roll became "it" in the 60s and the 70s after the start of the 1950s and later on, slapping came into being in the 1970s, etc.

The mid 70s saw a definite shift in bass-playing....drums were being defined in what Plas Johnson calls the "slave beat" for dancing, a 4-beat monotonous pattern and bass was relegated to playing simple octaves, almost 8th notes everywhere with the accent on the lower octave, yuck - disco was hot then, the dance crowd loved it but it became less inventive for funky bass patterns, and boogaloo types of tight rhythm inventing...

Bass playing became boringly simple then -- the slap became prevalent and it ushered in a time when even drummers were telling newbie bass players "play what I play on the bass drum"....wrong! Bass players imo, became secondary "drummers" with their slapping back then.

Musicians were still inventive and playing rhythmic lines in the 1970s for other styles of rock and roll, and..... you had Jaco, Stanley Clarke and others who were using the elec. bass to play some good jazz improv with (mostly in a fusion style but some was straight-ahead jazz yes), but commercially, hip rhythmic bass notes were going out of fashion in favor of slapping, more simple lines, and even synthesizer-created bass lines. Music was becoming fragmented parts, not a whole picture anymore of sounds - fragmentation was the style.

Creative bass imo has been in steady decline since then altho' sometimes you still hear it come back up and regain its once all-important part of the sound structure of the tune, backing up the singer(s) and the whole of the group.

Looking back, I've heard bass since ragtime, that's over a history of the 1930s on and my parents, being older when they had me, would often talk about the jam sessions of the 1910s and the gigs of their 1920s days - musicians and the styles of music they were playing.

I had an uncle who played a mean banjo too - we spent some time together (he was in his 70s then) in 1949 when I was first playing Goodman style jazz guitar and we jammed rags....it was fun and I admired his great technique on his banjo, he was excellent and told me stories of jamming and playing with everyone in the late 1800s and early 1900s, how prejudiced society was then but musicians ignored the taboos to play or jam with each other anyway.

And, for what it's worth, tho't I'd post this as not many think about the evolution of the bass parts over the decades like that.

I have no idea what will happen bass-wise in the future but feel fortunate to see and be a part of the return of fine elec. bass playing out there with some jazz groups and big bands (it started out that way with Monk Montgomery playing with the fine Lionel Hampton band of the mid 1950s). It sort of died when real jazz took a back-seat for awhile, and then the wannabees who copied only transcribed solos (and especially on their 5-string basses which are not suitable for real jazz groups - the low end conflicting with the all-vital bass-drum role in real Jazz) and sort of ruined the straight-ahead movement of the elec. bass for real jazz groups like it once was welcomed in the 1960s (Dizzy Gillespie, Joe Pass, others loved the real jazz on elec. bass in the 1960s etc.).

My then-student, John Clayton took some lessons from me about 1969-70 and then went traveling with the Count Basie band who requested he play elec. Bass. Lionel Hampton used elec. bass in his jazz orchestra sometimes. But the wannabees sort of ruined that with the mistaken mid-range sounds, and the fact they couldn't invent good walking lines too....they weren't real musicians unfortunately and left jazz musicians never wanting to use elec. bass again- they said....but now, thanks to sensitive and real musicians playing 4-string elec. basses, they're re-thinking that, and elec. bass is more and more used in orchestras and Jazz groups too I'm happy to report.

I enjoy time with my student-musicians and lucky to have some bass lines in the books, so they can recapture the more complex ways of playing fine lines they'll need for their creative growth and ideas.....glad to see the fade out of slapping! Altho' in its day, it had its place in history I guess....it's nice to hear more the note-structures that are so critical to the sounds of the groups now.

There's a multitude of styles out there, and it's important for today's bass player to know them and play them....plus read and interpret good chord charts for the better-paying environments and gigs too as well as prepare to solo a little in Jazz as well as Funk and Soul too.

** Unlike today's wrong emphasis on note-scales, the creative top jazz musicians did NOT get their ideas at all from note-scales (and just used the major and minor scales as traveling notes,

never as idea lines), nor did NOT try to play this "scale over that chord, etc.", wasn't done nor talked about, they were ALL into playing CHORDS, and thinking CHORDS only - if thinking at all - you play without thinking once you've got the prep and practice/experienced steps over with, automatic sounds coordinated with fingerings.

I believe the latter-day teachers, former rock players who never played Standards back in the 1950s, sort of gravitated to note-scales as a "way to teach"...not knowing that doesn't work, never worked, and was *not* the way jazz innovators functioned - note scales are traveling notes, not the creative notes. Real jazz players always work from the chords of Standards, something not done in rock and roll which never functioned in sub-chords, or diminishes, or m7b5's etc. And glad to see more and more of the younger teachers learning from the older educators, getting their chordal teachings together!

#2

And yes about "straight-ahead", I meant the great jazz of Miles etc. too. I played with his favorite west-coast piano player Hampton Hawes, and our drummer Billy Higgins left to move to NYC start of the 60s to work with Ornette Coleman (who used to sit in with our group, the Teddy Edwards combo in LA).

We had a lot of heavies in that group too as well as the sit-ins....no, I don't mean the "standard jazz that people played regular gigs with" - our jazz was the headliner in all the jazz clubs - it was the "hot jazz" you never hear of spoken about the west coast which is mistakenly typed as "cool jazz"....by journalists who don't know really what went on out here, it was mostly hot jazz! The "cool jazz" was played only by a few white groups, there was a whole slue of great jazz clubs where it was as hot as back east and in fact, easterners loved coming here to play just for that reason too, plus the fact we were more friendly (ahhh Calif. sunshine and girls!).

and you called that bass playing "straight-ahead" to differentiate it from the roughly many latin-jazz numbers we played and the fact that yes, on most tunes, you always played the tune on mainly 1 and 3 beats (on bass) interspersed with fills the 1st time through the head, before walking 4/4 the 2nd time on, depending on how great the bassist was (Curtis Counce, Red Mitchell, LeRoy Vinnegar, Joe Comfort, were the top main bass players in town - it was always fun to work with them).

>>>>Buddy Holly playing the Apollo being a breakthrough is crap, Benny Carter's friend Charlie Barnet<<<

I didn't know that, but knew that white people did play the Apollo back then. And Benny Carter did break the color-barrier out here in composing and arranging for film scores long before Quincy Jones did his successful run too.

I deleted that reference to country music using chordal tones as that opens up a whole pandora's box of history all by itself which I don't know much about historically at all. Only just a

little bit musically from the rags that my uncle (who personally told me as a young girl about this) played down in Arkansas with the black folks end of the 1800s - at a time that whites were not supposed to associate with non-whites but musicians always found a way to play with each other.

There's a ton of blues in country also, it was a by-ear music all the time early on....and hearing a lot of bagpipes lately reminds me of how close the sounds of the country violins are to the bagpipes....there's a ton of Irish, Scottish, and Welsh names down South which shows lots of evidence of these peoples who more or less started country music (I think) which is commonly believed by musicians.

But of course the theory is kind of from the dixieland which isn't hard music, just noodling around on the chordal tones, with a little bit of blues licks there too. Funny how young people today can't play Dixieland but there again, it's based on chordal tones, which are not commonly taught anymore in schools (they should be!!). About rhythms, you just have to listen to the River Dance dancers (Irish) to see how universal rhythms are including paradiddles, and cross-times used in bebop jazz (and later, funk with its half-time drum back-beats).

****jazz and classical both sell to a small fraction of people today, they both are much more advanced harmonically ***

What I know about the former jazz musicians not playing any more is that they all prefer to personally listen to classical music totally. Jazz musicians love classical (like I do too). It goes hand in hand as you stated. All those sub-chordal patterns are in classical music, including the parallel diminished patterns - they're all there.

****Diz basically brought Latin music into the mainstream of jazz almost singlehandedly***

Yes, but that was a later thing. There's always been a lot of latin in jazz and even popularized before Dizzy did it from the late 1940s on.

Latin tunes, and you won't find anything as beautiful as Latin-American romantic songs.....the Latin music was widely used back in the 1930s in many motion pictures like "Flying Down To Rio", all the Carmen Miranda films (she used authentic Brazilian musicians always), and Latin Music was widely popular in dancing the Rumba, the Tango, the Conga, the Samba, so many great hits back in the 1930s and 1940s and carried on over into the bebop jazz too....Latin music was used in many many popular musical movies of the 1940s.

They took those latin tunes and used them in jazz orchestras like "Frenesi" with Artie Shaw, etc.etc. and this spilled over into the later serious jazz....no, I'd say that Dizzy had help before he went to Cuba.

It was common to see Horace Silver really get his very deep soul-Latin 1950s jazz thing going with latin-flavored head arrangements...he had his own sounds but of course that is about the

time that Dizzy had been going for a few years too, Horace Silver starting early in the 50s. Jazz musicians are naturals for playing Funk which is actually double-time Latin in nature (Samba etc.)....which further led to rock and roll in a way. The first rock bass line was a latin line. Root 3rd 5th, the triad.

But you're right, Dizzy (who along with Bird and Miles, played in jazz orchestras with all the proliferation of sub-chordal patterns in orchestra arrangements) is one of the few trumpet players who did create the inventive bebop styles of playing great jazz (besides his Latin innovations too).

He and Bird, Sonny Stitt, and Bud Powell, then Horace Silver and Hampton Hawes, and of course other sax players in the 60s, first Lester Young, then Dexter Gordon, Erskin Hawkins etc. BTW, it was spoken by Jazz musicians I played and hung out with in the 1950s that Horace Silver was a fine bop Jazz player until he got injured somehow, then switched to piano, not sure how true that is.

And in fact, looking back I can see the huge influence of latin rhythms (from the 1940s movies of latin bands, the 1950s dance latin bands and jazz groups using latin stuff etc.) in my bass innovated lines, lines I'd make up instantly as we'd all pitch in with some creating of our musical parts on the hit records of the rock and soul of the 1960s.

Inventing is something jazz musicians do every night with all music.

In real jazz, you are listening to everyone/everything around you while creating new notes all the time. It's the most-complex and more-subtle form of communicative creating, like constantly composing a symphonic piece, creating our parts on recordings was easy and there were 100s of clubs to work (or jam) in every night of the week, with people attending dressed like the 9's in suits and ties, coming to hear the music!

Latin worked later on for creating lines in rock recordings too. There's a close alliance between latin rhythms and rock rhythms, something the jazz musicians doing the rock record dates instantly noticed and used.

It was good fodder for creating a great framework for many of the so-so songs and singers to have hits with. It was a challenge that we all enjoyed I think. We took pride in helping to craft a hit record and good music in general for the 1960s record-buying public, tho' in time we all started to burn out with the around-the-clock recording every day of the week for years, without more than 5-6 hours sleep each night, it was a grind.

DOC: SOME FAMOUS WOMEN GREATS IN REAL JAZZ.

Dating back to the 30s, 40s, 50s, early 60s as well as a few of the later real Jazz musicians, there's fusion players who I won't list here, fusion is not the real Jazz:

Marylou Williams pianist-vocalist
Shirley Scott - pianist-organist
Hazel Scott pianist-vocalist
Marian McPartland pianist
Dorothy Donegan pianist-vocalist
Mary Osborne NY studio guitarist
Vivian Garry - string bassist
Evelyn Roberts pianist/arranger (sister of Ernie Freeman)
Viola Burnside - tenor sax
Carla Raye bassist
Terry Pollard pianist/vibes
Norma Teagarden pianist
Marjorie Hyams vibes
Melba Liston trombonist
Alice Coltrane - pianist
Toshiko Akiyoshi - pianist
JoAnn Brackeen piano
Vi Redd sax
Arlette McCoy (Budwig)
Nellie Lutcher
Peggy Gilbert sax
Betty O'Hara trumpet
Vi Stafford pianist
Joyce Collins pianist-vocalist
Clora Bryant trumpet
Dottie Dodgion drummer
Patrice Rushen pianist
Jane Jarvis pianist-singer-producer-arranger
Corky Hale pianist - jazz harpist, now producing
Jane Sager
Ann Patterson

This is just for starters of women famous in the 50s for great jazz, or in Ethel Smith's case, for just plain excellence as a musician....Ethel Smith, not a Jazz musician, was famous for playing Tico-Tico on organ in movies, like you never heard it played since. Her technique and professionalism inspired me a lot, but it didn't matter if she was a woman or a man, she was great in her playing - music notes have no gender.

I worked the 1979 Women's Jazz Festival with Marian McPartland, Melba Liston (she was featured in Gerald Wilson's great Jazz Orchestra 40s-50s), others. These names represent the finest of Women Jazz Musicians, most of whom worked with the men, and many formed their own Jazz groups and bands like Ann Patterson, Patrice Rushen who are still doing it.

This barely scratches the surface of great women musicians but gives you an idea of who was around, known for their prowess in music, and totally accepted and respected by male musicians and the public back then too. Marjorie Hyams was featured vibist with the great George Shearing Quintet 1950s.

Terri Lynn Carrington today is a fine example of a super pro (famous jazz drummer), Toshiko Akiyoshi pianist, Patrice Rushen pianist, Bobbye Hall percussionist, Sheila (E) Escovedo percussionist, bandleader, Jane Ira Bloom, Stacey Rowles flugel horn, Ann Patterson sax, Jane Getz pianist, there's many more out there too on TV in studio orchestras inc. the Grammy-award winner bassist Esperanza Spalding etc. The great bandleader and lead Jazz trumpet player Ellen Seeling is to be congratulated for her career as well as her work to get recognition for women musicians of today.

Beegie Adair's piano work is now very popular on cable...she lives in the Nashville area, and works jazz gigs as well as some recording, excellent pianist, good jazz soloist. Patrice Rushen continues to put out some fine music as does Terri Lynn Carrington, Sheila E, Esperanza Spalding, others today in real Jazz - please note fusion is not real Jazz.

Women musicians, mainly Jazz musicians have been playing gigs with the men since the 1910s. Some women also had their own orchestras in the 1940s-50s.

DOC: DISCUSSION:
"Did you think the music you were recording would last this long?"

No, Bill Pitman would crack a joke "imagine people dancing to this music 20 years from now saying "they're playing our song" in the 1960s...well it's 45-50 years later and they're still buying those records world-wide according to Union records....I think music has gone down in value (aside for a few good songs) for many decades spiraling down-hill. We'd make up lines to any style tune, and no-one could play like us or create good lines after that much..and the technology changed. We ALL knew we'd be "out" someday so kept the business going as good as we could...but to me it all started sounding like cardboard music at the end of the 1960s.

Also, it was a more-experienced clique doing the recordings in the 1960s, we weren't rockers (most of us)....and came from a different background. You don't have that kind of experience easily obtainable these days (or in the 1970s either) to get that kind of experience we all had: fine jazz, and/or big-band experiences for years and years and you sure never had silly "note-scales types of education either, no "modes" back then - you learned chords, chord changes, chordal patterns - which trains the ear very well for soloing and filling-in etc.). And the self-discipline is another asset that people on drugs (or boozers) don't have...that we had. Sometimes, for one, I have played live jazz gigs (I'd say about 1/2, someone else said 85%) with someone who sometimes was literally dying on their feet of heroin (one can play pretty good on heroin, not so good on pot or cocaine)....

Back in the 1950s you saw what happened to ones on drugs and didn't want to do that. We had the qualifications needed to do studio work, that's why the late '50 producers purposely went out to jazz clubs to hire us! When you play jazz, your ears (trained by chordal notes and substitute chordal patterns) are well developed -- you instantly invent every note with clean technique, best for recording also!

Was I intimidated by the men doing studio work?.. Never! I had gotten my sea-legs by the huge acceptance as a jazz guitar soloist and comping in the finest of jazz groups around LA late 1950s...I never wanted to do studio work, but I had a family to take care of: 2 (then 3) kids and a mother to support. There was no choice. All I had to do to get respect was play! And also I was a professional musician mostly jazz since 1949. It's the men today who are scary, the ones who can't play well at all who think they know it all (and it's those wannabees who criticize the women the most too, ignorant ones who have no clue of the fine history of women working with the men in jazz since 1910!)...

The only thing I regret is turning down George Shearing when he asked me to join his fine jazz group in 1962 on guitar...(I hadn't played bass yet in studio work). I didn't want to lose my place in studio work and lose money by touring, been there done that in 1954-55 traveling with a big-band, and didn't want to leave my kids again.....it was a wonderful compliment from the terrific and great George Shearing. He got Joe Pass then who had been conquering his drug problems.

Comment from person asking questions: " If you can become a respectable jazz musician, you can handle virtually anything."

My reply: Right, I had a name going already as one of the "best" in jazz and out here it was heavy jazz since the NY sax men loved coming out here to South LA (wasn't the "cool" jazz at all!)...it was heavy jazz and the clubs were all very swanky and nice, people all dressed up to come hear you play. I've played jazz gigs since 1949....no problem....women have been accepted since 1910 to work with men in real jazz. I've always worked with men, and sometimes the only white person in the place too...it was fun and all you had to do was play, the audience let you know.

> >>>>>I was actually simply referring to your regret about not joining Shearing's band, and to have done both for that one time; I had no idea studio work was more money; you made the right decision, Carol. My apologies for not having been clearer in my previous comment. This is a wonderful education and an honor for me, to learn this all from you, you've no idea! : <<<<<

my reply: Thanks for clarifying R----t....sorry, I tend to forget others don't know the amount of monies that are made in doing studio work....you work day and night for it but for 2 years I was making more money (doing bass dates) than the pres. of the USA, not kidding. That money nowadays is probably worth about $340,000 a year, according to the scale that is now....I always made double-scale (well nearly always, I did Mission Impossible for scale then, about $64.00....and got more on the re-issue of it lately over $100 royalty ....they used those 2-dates

worth of music over and over and over, cutting it all up here and there. I rec'd a lot more for the movie "Duel" where I barely played anything, a little bit of 2 lower strings (sliding) sounding like gears of the truck and source music (jukebox or radio in the cafe), go figure.

from R >>>>>> I LOVED touring. But I was an irresponsible person at that time, and more importantly, I had no responsibilities. Single guy in his 20's-30's; no real relationships in my life, and my monthly rent/utilities/food nut was maybe $1200.

If I'd had your responsibilities, I would hope that I would've made the same call. Doubt that I would've, given my level of maturity, but one can dream.

Compliments.<<<<<<<<

my reply: Dear R----- for you at this time of your life, it's probably fun for awhile...sounds like you're young and flying. We drove all over the USA ....the saving grace? Not the traveling but the nice guys in the band, very good musicians, and I'd sometimes iron their shirts, wash their socks etc...playing with the big-band is an experience I'd send anyone on (non-rock...Standards only), for that's where you hone your real musicianship. Times were still tough for musicians in 1954-55 and growing up poor, not knowing where the next meal was coming from leaves an indelible mark on you. You try to make good choices. Back then, I'm glad I was married to the bass player (I was featured on guitar solos etc.). Traveling is a tough business after the first week or two.

>>>>>>Thanks for sharing this Carol. I remain in awe of the work you have done. I just finished reading your thoughts on the pool of jazz musicians that the studios drew their talent from for sessions, and yours and other womens place in in that rich environment. I love your spirit and attitude and would have loved to have been a fly on the wall during those times!<<<<

My reply: Thx M------, there was lot less traffic (about 1/3 as now), life was simpler, not so many gadgets, and with our phone exchanges' phones in every studio, we "stayed in touch"....the men had their wives stay home and take care of the kids, me...I had a live-in I paid well and that worked. Owning a house didn't make you a poor person.....tho' it was tough times of racial unrest (hence the record co's didn't want you to see us either! We were as old as the parents of the boomers who bought the records, blacks and whites working happily together as a family at a time when you couldn't even walk down the street together very much), life was a lot easier in spite of the war protests going on...

But when crime got bad in Hollywood, some of us met Manson yes....very scary times and psychologically speaking, you just didn't want to be put in danger just to go do your job. To me the music started to sound like cardboard, I quit....the 1960s were over. And it's been spiraling downhill imo ever since tho' technology moved upward. It took the groups months to cut albums when it used to take us 6 hours to create lines and record the tracks for an album - on coffee..

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Carol Kaye www.carolkaye.com See FAQ pages under LIBRARY for more info.

NOTES.

11/27/72 J.J. Johnson date at Record Plant, Jerome Richardson contractor, pd by EK Corp.
8/15/73 "Newman" film, Bob Prince Universal
WCET TV Film, Devonshire 9/12/73 Bob Prince
April 16, 1971, Man & Boy JJ Johnson, Shaft theme cut too.
May 11-12, 1971 Ollie Mitchell and Horns overdub, MGM, Shaft
12/21/71 Bob Prince, McCloud - Universal

1/19 and 1/20 and 1/31 1972, Richard Roundtree LP, Gene McDaniels, MGM-Fairfax, Pd. MGM
Oct. 13,1972, "Across 110th St., Goldwyn, JJ Johnson/Jerome Richardson
May 14 (?) Family Prod's, Dennis Lambert - Dunhill

2/24/65 Help Me Rhonda switched date before this 1/13/65
1/14/65 Man From UNCLE, bass
1/21/65 Whipped Cream, bass
1/27/65 For Once In My Life, Righteous Bros. Philles, bass
3/29/65 The Thrill Is Gone, Clydie King, bass
4/8/65 Hold Me Thrill Me, Mel Carter ("Band of Gold" on 9/21/65 for Mel also)
4/10/65 Hung On You, Righteous Vros.
4/21/65 Silver Threads and Golden Needles, Jodie Miller
5/7/65 "Girl Don't You Know" my song, Tenn Ernie Ford
7/9/65 "I Love Lucy TV Theme"
7/12/65 Sloop John B - Beach Boys
8/7/65 Tears On My Pillow - Lettermen

12/9/65, My Guitar Lead: "No Matter What Shape" - T-Bones, Dave Pell (other guitars were Tommy Tedesco and Bud Coleman, basses: Lyle Ritz and Buddy Clark)
1/2/66 Wouldn't It Be Nice - Beach Boys (Barne also on date)
2/11/66 Bang Bang - Cher w/Lyle Ritz on string bass
3/7/66 River Deep, Mountain High - (Ike and) Tina Turner, musicians: Don Peake, Barney Kessel, Ray Pohlman, myself, Lyle Ritz, Jimmy Bond. (total 4 basses)

3/9/66 Billie Barnum leader, tunes: Get Ready, and This Old Heart of Mine, Motown, Arthur Wright and myself.
12-string guitar on "Mothers of Invention" Verve - Frank Zappa, other tunes were: "You Didn't Try to Call Me" and "I Ain't Got No Heart"

6/11/66 "Come On Home" Mel Torme, and "Pretty Flaming", with Howard Roberts, myself bass
6/18/66 Good Vibrations - bass
10/20/66 Heroes & Villains, bass
11/28/66 Beach Boys, The Elements (Fire), bass

12/13/66 The Beat Goes On, Dano bass guitar, Sonny & Cher (Atco)
2/1/67 Frank and Nancy Sinatra, "Something Stupid"

2/10/65 Rouiters (?) "Roll Over Beethoven", Rene Hall, Leon Russell, Warner Br. 3PM
Recorded with Arthur Lyman.
3/16/65 Bobby Darin (guitar)
4/10/65 Righteous Bros. Hung On You
Aug. 1, 1972 Hawaii 5-O TV Films, CBS Studio Center, Herman Berardinelli
Aug. 7 and 11 Dusty Springfield, ABC Dunhill
Oct. 13 1972 Goldwyn JJ Johnson, Jerome Richardson
3/25/69 "Sign of The Times" Pet Clarke, Pd. $875.70

Only 6 dates for Jan & Dean: 1965...Col. 3 May 17, Col. 3 May 24, Paramount 5 (film) Aug. 2, and Conson 3, Sept. 23.. In 1966: Radio A, White Whale 1/24, and Fox, Urban Theilman, 2/2

DOC: JAZZ IN L.A. 1950s

MUSINGS about the Jazz Days of the 1950s: Just tho't of Duke Morgan, singer JP Morgan's brother (JP was part of the Gong TV Show, she was an excellent singer - I first met her when she was singing with the Spade Cooley band (all jazz musicians in that band, Maynard Ferguson etc....don't know what happened to her (after her stint on the Gong TV Show), about my age)....Duke was one of the main bassists of all the jazz clubs right along with Red Mitchell, LeRoy etc.. Also there were Cliff Hils and Bobby West too.....Bobby quickly got into studio work both on String Bass and Elec. Bass but Cliff like most, couldn't make the jump to Elec. bass....he played String Bass until it became popular only to hire 1 bass, the Fender Bass (now called Elec. Bass) about the mid 1960s after I had jumped to the #1 call spot....Clif was a great jazz bassist, right up there with LeRon Vinnegar.

Another couple of great bass players, one of them really a hot one, Buddy Clark (see his picture in Library - Photos)....great great bassist, and almost as feisty too. If people think I'm loudly complaining in clubs when someone isn't playing, you should have hung with Buddy....one time, and I have to preface this with the fact that we all were great admirers of Hampton Hawes, and playing all the with such piano greats as Pete Jolly, Charlie Shumake, Jerry Mandel and that crippled up pianist, can't think of his name (who Dave Axelrod swears is better than Hampton, well....Hamp to me is/was the epitome)....but .... when you constantly work with such greats as that.... Buddy Clarke was fearless on that string bass and played the elec. bass a little in the studios too. A very salty and critical guy, but he sure could play, one of the greats and probably not as well-known because he was salty....he's on string bass on the "La Bamba" hit btw, and did play elec. bass a little bit for awhile but think his drinking problem hurt him for awhile too....fine bassist, great in jazz!

Another one is Nat King Cole's bassist, Joe Comfort. I played many a good gig, some fine jazz with Joe, terrific guy, very good on string bass and of course with Curtis Counce too....but like most jazz players, outside of the fun Teddy Edwards serious great jazz group I was a part of, Curtis didn't hire me for his album darn it...I did do albums (jazz) on guitar with Rene Bloch's

latin-jazz band, Bobby Bryant's big-band, Jack Millman and a semi-commercial jazz lp with Chet Baker....but probably none of those can be found.

Sure wish I knew what I sounded like back then...but I got the best of the deal by going into studio work....my kids grew up with a lot more than I had as a kid...and it was the right decision not to be poor anymore. No-one made much money in jazz in the 1950s (the men were smart, marrying women who worked)...but it sure was FUN! And EXCITING!

There were several bebop jazz pianists I played with I really loved to work with too back in the late 50s and very early 60s....when I still managed to play some jazz (but not much after the beginning of the 60s when I was very hot in the studios on guitar, espec. 12-string and Dano). Art Graham was one. And I remember playing some great bop gigs with him about 1956-57-58 and I even picked him up from the airport when he finally moved his stuff out here....good guy - Art managed to corner the Sunset Blvd. piano-bar scenes, and eked out a great living playing for the VIPs in the area....saw him up there in the late 1960s and we exchanged greetings, he still was playing great but of course differently...

And another fellow, a blonde fellow who lived in El Segundo, was typical musician, having musicians drop by his "pad" (am smiling as I remember when we started calling our apartments "pads", was sooo hip back then!)....and he was really strong also, great player, can't even think of his name...but sure worked some great Pancho's gigs with him in El Segundo....think Pancho's is still there but known as something else now, a very happening jazz club back then.

Don't know what happened to him, I got busy with studio work and moved my family to the Valley early 1958 (when Bumps Blackwell said "I got a *lot* of studio work for you coming up soon) when doing the Sam Cooke dates, from El Segundo (inland not on the beach are you kidding? Didn't have the money...etc.) to a more-expensive $75.00 a month tiny 2-bedroom apt. In No. Hollywood...our back door opened up to Vineland, but it was on Huston...fairly safe neighborhood in those years -- my Mom loved it as she could walk up to the downtown No. Hollywood up Lankershim...

And suddenly the studio work slowed wayyy down, so I got another day-job for about 2 years out at Bendix, cleared for top-secret work (head tech typist) and could quit in 1960 taking off here and there to do studio work and keeping up with my nightly jazz gigs, and finally I could just do studio work and quit that dastardly day-job where the woman boss just lorded it over on me (she knew I had kids to support) pouring all the work she could on me, with abuse too. That was a very big thrill to walk out on her one day. Had some rough times for a little bit but we, two kids and mom and I made it! Later I was supporting 3 kids, my mom, and live-in after 2nd divorce 1964.

In the 50s jazz clubs, I worked with a crippled up pianist too, great player, can't even think of his name.....Don Randi was on the Chet Baker album too, for Gene Norman (GNP Records)....have no clue if it's still available or not...nor do I know about the Millman jazz-band album or the Rene Bloch latin-jazz orchestra album either....did some jazz recordings back then

late 50s and would sure like to know what I sounded like on guitar. Chet's album I believe was done in the early 1960s, think we did it at Sunset Sound.

Chet was a fairly nice guy, just really messed up from his drug thing, still playing, not his best but could still play his horn. He started out excellent on the trumpet. Those years were such a rich time for playing great creative bebop jazz, and it was happening ALL OVER LA, Hollywood, South LA (Main St. was already gone, sort of deteriorated into big crime area), and happenings at the Beach Towns too....it was HOT jazz, very little of the "cool west coast" sounds at all, that's why NYC sax players loved coming here to play...played with quite a few of them...no, can't remember names just their playing...it was HOT. And FUN. What a shame it died a slow death that it did, with rock taking over club by club...we all knew it was the end. Billy Higgins left with Ornette Coleman for NYC, Hamp was in jail, Curtis Counce died of a heart attack, Joe Mainie was playing russian roulette one day with a gun....he lost, sadly.

Most jazz musicians I knew headed for the studios, those who couldn't read headed for doing gigs out of town....guys like Teddy Edwards hung on through the very lean years and he finally got his recognition in the 1980s.....Hampton after his clemency came back to a very-changed middle 60's LA and was glad to get the wages in the few remaining jazz clubs around own....and we loved playing together in 1973....his hair was different and afro now, his book was out, he was madly in love with Josie and things started to swing when I joined him too....but in vain, as his early drug years I think had aged him, plus he wasn't into fitness and was drinking too etc. Hampton died (I think) at the age of 47. A great loss.

And other musicians had long-gone or like Harold Land were on the road all the time...Europe paid very well....most of the jazz guys lived to go to Europe and/or Japan where they could make enough for much of their yearly expenses and so that all helped....it was tough for them all. Not everyone could do studio work. And some of the jazz regulars did what Charlie Schumach did, teach and do well -- one fine jazz vibes player moved to New Orleans and worked with a vip dixieland group, but I heard that didn't work out as when the leader found out he was married to an Afro-American lady, he got fired.....this vibist was a very nice guy, excellent jazz musician.....it was very unfair. I heard stories about the prejudice in New Orleans from Earl Palmer too back in the 1950s and 60s, and LA had its problems....

Just to let you know, Chet played all the patterns just like everyone else. That's a credit to Chet to last that long, he must have slowed down or even stopped his heroin use. Frank Butler lasted until about 1975-76 and he couldn't stop altho' he slowed down. I always liked Frank, nice person.

> >>Dick Bock and World Pacific? -<<

I did a lot of work for Dick Bock, great producer, very jazz oriented with fine ears and a great pleasure to work for also...he had a great admiration for good musicianship of all kinds but of course favored the jazz musician. Could be but I didn't do a heck of a lot of guitar past 1964, so

not sure - if I heard it I'd sure know tho'. (Just did find a few dates on guitar as late as 1966 in my Log tho').

When things calm down more, will go on a quest to get some of those jazz oldies and look for my guitar work...thanks William.

You're going to love the "Raise Up Off Me" Hampton Hawes book...it's a winner...when I get back to writing my autobiography more (have to soon), will have a lot in it too about Hampton Hawes in the 1970s when we were close and worked together a lot....great jazz concerts, just packed to the gills everywhere including the Pilgrimage across the freeway from the Hollywood Bowl, packed to the rafters (called Ford Theatre now?)....even Milt Jackson came down to hang out on the sidelines....actually it started out bad (Hamp and Josie had a big fight, things went wrong with gear etc.) but the audience didn't care, they loved it from beginning to end - I'll never forget the standing ovations etc. - a great jazz crowd....

Chet was a very striking trumpet player, good sounds and I do remember the album we did for him, he wasn't playing that good...it was a commercial album...I tho't he wasn't playing good because he was pretty wasted on drugs - that's what it seemed like to us all, I remember Don Randi who was also on the dates we were talking about how much he couldn't seem to play because he looked like he was on heavy drugs, but of course I could be wrong....his drug use was quite well-known back then.

Yet the recordings I think were pretty good, commercial yes, but look at all the jazz musicians leading the way who had cut commercially then and still played good: Miles, Stanley Turrentine, others like Bud Shank (yes played bass on Bud's recordings, also bass on John Klemmer's records, Don Ellis etc.) and still sounded very good, I even played guitar on a semi-commercial but good jazz album with Cannonball Adderley (Dave Axelrod producing at Capitol) and it was excellent.

I did an album on guitar with Willie Bobo and Mongo Santamaria, a good latin-jazz album about 1959-1960 that was excellent....everyone was of course trying to make money as best they all could when the jazz world was slowly fading due to rock and roll. The Jazz of the 1950s didn't pay well to start with - no-one could make a living playing real jazz but it sure was exciting, so much of it going on.....but even the best had to have a wife who had a steady job etc....altho' Howard Roberts was doing well because he was already doing studio work in the mid 1950s and managed to keep his jazz chops going anyway. What killed it all for us was the proliferation of the surf-rock in the mid 1960s, more physical, not good any creativity for good jazz playing...

But even Howard's playing changed after that into more fusion stuff and of course to survive in studio work, he had to "like it", he was good at it that kind of rock-fusion soloing, the only one who made the transition, Barney Kessel had quit and went to Europe to continue his jazz career, Don Randi moved to fusion too, but still occasionally played straight-ahead fine bebop -- good thing he owned his own clubs....Plas even played a ton of chicken sax on pure rock

albums (and he told me he told them NOT to put his name on any of the records too, he was good at that, and while I don't think it made his jazz playing suffer, he felt badly about that).

Wish I could find some of those guitar-cut things I did (Jazz) with Willie (loved Willie, he was a dear soul, a little wild yes, but a good person)...Jack Millman's jazz orchestra, others like that, there weren't many but I'd like to hear how I sounded on guitar back then. I could feel my guitar hands go with every one of those record dates on elec. bass, I was such a hard player on bass, and then there was the ditch-digger surf rock stuff....think that's why Bill Pitman now replies when someone asks him which he liked the best "NONE OF THEM"....makes me laugh every time I think of it....we sure had that attitude on surf-rock which was musical cardboard to us. Yet it was a business and we took good care of business and only the surf music finally got to us, the rest was creating good lines for good groove etc..

I did enjoy talking to some great women stars in the business. One was Mae West I did an album for (think it's early 1970s, you can find it in the Log), and admired her beauty at 70 something, she looked like 30! I asked her how she did it.....she replied very nicely, "colonics my dear, colonics!"....she also had a couple nice young men attending to her every need too, aha, another lesson for old-age!

I also loved chatting with Pet Clarke, she's as wonderful in-person as she is on-screen....a lovely happy charming lady and what a talent. I knew she liked me, and it's strange that's not noted on Hal Blaine's Tedesco film, :-/

I also loved and admired Eartha Kitt too, a very savvy world-wide traveler and also Lena Horne, both women politically aware, smart and lovely people....loved Nancy Wilson of course, what a really lady, and Rosemary Clooney another lovely person, totally business, but warm.

SANDY NELSON: I loved working with Sandy Nelson, he was in-essence what a rock drummer should be and he could groove yes! His personality matched his drumming, full of the devil and fun to be around. One day he told this story.

Sandy liked to put people on sometimes. He told us the story of ordering something on the phone from a swanky L.A. store and gave the clerk his order with his address on "Firth Ave."....she read the address back to him, and said "address is on First Ave.", he replied "no, FIRTH Ave." and it went round and round like that a few times...and she finally said "oh FIRTH Ave." and he replied "YETH THATH RIGHT!".....

I worked his first date back from his motorcycle accident that took part of one leg ....he sounded as good playing drums with one leg as with both, quite a guy, and still with a big sense of humor.

Another afterthought, I remember seeing the great engineer, Dave Hassinger in Nashville when I was staying there a few months 1985-86. I always liked to work with Dave at his Hollywood

studio, just down the block from Heiders - we did a lot of great dates there, and he was funny, a good humorist on the dates and also was a Jazz lover. The ones especially with David Axelrod and the Prunes stuff. He also recorded the Rolling Stones and some great Freddie Hubbard stuff...sort of in the class of the greats like Ami Hadani, and Armin Steiner of that period of recordings.

During my time in Nashville, we had dinner together which was totally beautiful....he told me all the latest with Jimmy Bowen etc. and Nashville happenings.....he had been working hard building that studio for Jimmy which was an instant success. Bowen and Dick Glasser (earlier) had rebuilt the scene at Nashville into a powerful entity of great hits, Nashville was so much a hot place to record, musicians from NYC were starting to move there in the 1980s to work as did others from L.A. But Dave by then was pretty tired of it all. I'll never forget, he said: "if I ever hear a steel guitar again, it better be Hawaii!". He later retired I heard to Palm Springs. He was one of a kind and a great person, fantastic engineer, see the list of the engineers on my website, they were the ones who faithfully recorded our sounds and got the record sounds of the 1950s, 1960s and 1970s to make the business blossom like it did. And they were great people too. ----------

About the use of the Electro-Theremin on "Good Vibrations":

>>>>>>>>It was Dr. Paul Tanner on the "Theremin", actually called "Electro-Theremin" his version of the "Theremin" on "Good Vibrations". As I was navigating through the halls of Western, on a break from another date in their studio complex, I saw Paul in Brian's studio there, overdubbing it, and popped in to say hello.

Paul Tanner is the very tall good-looking fellow you see in the old films of the Glen Miller band, standing up playing trombone. He has long been a popular studio trombonist, and was also head of the Music Dept. at UCLA for some years. In 1971 or so, he hired me for seminars there there, and enjoyed a good reputation as an educator.

He is now retired and living in Carlsbad, Calif. (please note, this was written in '99, sadly Paul passed away about 2007). He used a sort of modified version of the Theremin that he built himself, which made it little easier to control sounds with, he said.<<<<<<

BARNEY KESSEL was one of my most-favorite guitar players, a great Jazz icon, and a beautiful person who did care about people yes - but he also called out those trying to be phony too. He was a wonderful person and in this business you have to have a sense of humor, he surely had that. In his career, he once had to put on a little blackface to "fit in with one of the great Jazz groups for filming back in the late 1940s or early 1950s. A man from Oklahoma, mainly self-taught, he sure could groove. You're hearing him on the "Cry Me A River" hit record with Julie London, he recorded many albums of his own, has always been a well-loved Jazz guitarist. He also taught Phil Spector on guitar a little bit but soon gave up and told him "I can't teach you, you need to go produce Phil" true, and he hired Barney then. Kessel a decades-long

experienced Top Professional has "seen it all" yes....and here's a few of his great stories, the first one was one was with Brian Wilson, producer/write of Beach Boys music, Barney was on many of those recordings:

>>>>>>>One day, Brian had brought in a tape he had cut, just all a capello, voice over-dubs only, all Brian's voices, it had gorgeous angelic vocal sounds! He played it in the booth for us the whole band....it was wild, we all never heard anything so beautiful as all that.....at the end, we were stunned. But leave it to Barney Kessel to put Brian on with: "You know Brian, I take back everything I ever thought about you!" Brian looked so funny, hahaha, then we all started laughing, Barney's off-hand compliment! He was something yes.<<<<

Another time, I caught Barney at the Casino just outside San Jose, a very posh place that had a beautifully-appointed fine jazz supper club where all the name acts in Jazz played. Barney had just finished a set, walked over to sit down and a number of fans dropped by to pay their respects. One fan, a gear-nut, was always talking about his guitar, what kind of strings, all about his guitar etc.. saying what great sounds he (Barney) got. Barney tired of this banter, then pointing to his guitar on the stand, and asked "how does it sound now?" haha, it's not gear, it's the player!

Another time in the 1980s, there suddenly appeared a lot of "Jaco-copycats".....learning Jaco's solos and declaring themselves "jazz musicians" as if copying solos was all it took, play a lot of notes and you're a "great musician" on the bass. Barney had hired one of those types to work with him as his bass player on a gig he was playing. Every time Barney played a lick, the guy was all over the place on the bass, covering up Barney's playing and creating solos in his own little world on the bass, not backing up Barney at all. You're supposed to walk and back the soloist, that's your job as a bass player. Finally Barney put his guitar down and said "what you and I both need is a real bass player!" Back the artist please, yes! Thank-you Barney.

END.

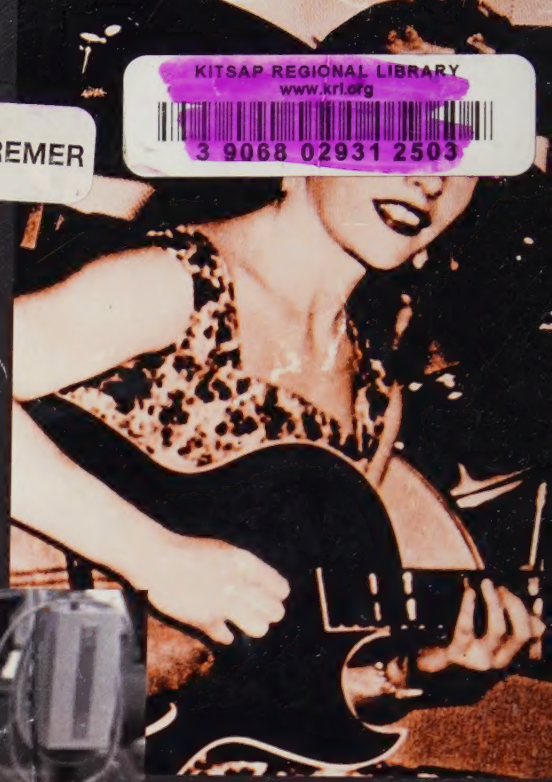
Rocky & Tess

Carol, Peter & Peggy

Mom

Peggy

Gwyn

"She led the way with her inventive bass lines, wrote books for others to learn from worldwide, handled tricky business deals. This has data on record and film dates, stories and history. Only woman in the 1960s Hollywood Studio Rhythm Sections, most recorded bassist - 1,000s of record dates, film calls."

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